THE SPIRITUAL HERITAGE OF TYAGARAJA

Text in Devanagari & English Translation of the Songs of Tyagaraja by
C. RAMANUJACHARI

&

An Introductory Thesis by
Dr. V. RAGHAVAN

With a Foreword by
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THE RAMAKRISHNA MISSION STUDENTS' HOME

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FOREWORD

The Spiritual Heritage of Tyāga-rāja was prepared jointly by the late C. Ramanujachariar and Professor V. Raghavan of the Madras University. Professor Raghavan in his preface to the work describes the varied qualities of the late Sri C. Ramanujachariar who was " a bhāgavata in every sense of that term." The Introductory Thesis written by Professor Raghavan shows his vast and varied learning and devout enthusiasm for Tyāga-rāja. This learned and scholarly work is bound to extend the influence of Tyāga-rāja on the minds and hearts of our people.

In the present parlous condition of the world which may blow up at any moment if we are not careful and restrained in our international behaviour, it is necessary for us to rethink our fundamental ideas. The problem of the world is not a political one which can be answered by statesmen with their pacts and alliances. Our law and politics, our arts and sciences, our manners and morals are derived from our fundamental faith. It is this faith which makes for the spiritual unity of any community. It is our faith that will save or destroy us. The decline of faith has for its natural accompaniment decadence of culture.

Gibbon writes : " The Greeks, after their country had been reduced into a province imputed the triumphs of Rome, not to the merit but to the fortune of the Republic. The inconstant goddess who so blindly distributes and resumes her favours had now consented (such was the language of envious flattery) to resign her wings, to descend from her globe, and to fix her firm and immutable throne on the banks of the Tiber."* Polybius deprived the Greeks of this delusive comfort and traced the

*Gibbon ; *The Decline and Fall of the Roman Empire.* Ch. 38

greatness of Rome to her moral qualities. Gibbon adds, "Honour as well as virtue was the principle of the Republic." According to Polybius, "the Romans were incapable of fear and impatient of repose." Gibbon says that "the decline of Rome was the natural and inevitable effect of immoderate greatness. Prosperity ripened the principle of decay and the causes of destruction multiplied with the extent of the conquest." When Rome fell, her downfall was attributed to the spread of barbarism and Christianity. There is a moral law which governs the rise and fall of nations. Adherence to the moral law, the law of *dharma* elevates a nation : non-adherence to it degrades it. If we are to progress we must adopt the path of virtue.

We have had in our country from the time of the *Rg Veda* down to our own days a long line of torch bearers who stress the primacy of spiritual values, who point out that even as the human being is above the animal, the spiritual man is above the human. We are not yet ; we hope to be. At a time like this when we are faced with conflicting ideologies, national dissensions and international intrigues, it is good to be reminded of the supreme values of knowledge, discipline and devotion. The exponents of pure abstract speculation find their way into the minds of men through song and poetry. The poets, singers and saints with their passionate devotion to the ideals of beauty, harmony, freedom and aspiration have had the strongest impact on society. We have had a few great spirits in the last century who emphasised the ideals of the race and demonstrated their vitality and power of survival and one of the most notable of these saint-singers was Tyāga-rāja.

The name Tyāga-rāja means the prince of renouncers, of those who give up worldly desires. Tyāga or renunciation is the way to mental peace and freedom. So long as we are incapable of withstanding the snares of fear, greed, ambition, vanity, we will have disquiet in our minds and violence in the world. In one of his songs '*tera tīyagarāda*' Tyaga-rāja says ;

"O Supreme Being, Tirupati Venkataramana, could you not remove the screen of pride and envy, which is taking a firm stand within me, keeping me out of the reach of *dharma* and the like."

In the case of Tyāga-rāja, renunciation is the result of undistracted devotion to God. *anurāgāt virāgah. Bhakti* or devotion to the Supreme leads to renunciation and concentration on the Divine. The attainment of life in God is achieved more easily by *bhakti* than by other means. Incessant loving meditation of God is *bhakti*, says Rāmānuja. *sneha-pūrvam anu-dhyānam bhaktir ityabhidhīyate.*

The soul of man is the stage for triumph and defeat, suffering and joy. It is the point of intersection between the divine and the human. Each human being has his roots here below though he is also a reflection of the celestial light. The demand for self-realisation through self-renewal is an appeal from the creature to the creator in us. As a creature each one of us is given to inertia, staleness, distractedness. It is the corrupt state of narrow selfishness. The creative spark in us gives us the power of reintegration, renewal. Until the conflict is resolved and reconciliation effected, the soul passes through moods of self-pity, anger, distraction, devotion. In the unregenerate condition, it feels estranged from itself, from others, from the creative ground of all being. Tyāga-rāja describes the moods of the soul with great delicacy of feeling. He describes social splendour as well as abject misery.

Tyāga-rāja was a person of great humility, utter self-effacement. He expresses the truths of the *Upaniṣads* and the *Bhagavad-gītā* in simple and appealing language. He addresses the Supreme as Rāma. The kingdom of God acquired through devotion is the greatest of all treasures: *rāma bhakti sāmrājyamnu.* He brings Rāma before our eyes as he steps forward with his waving hair to bend the bow of Siva or when he aims an arrow at Mārīca to subdue his pride. Religion is

the *sādhana* or discipline by which we make a whole of our being, when our thought, speech and action, *manas, vāk* and *kāya* work together. Tyāga-rāja speaks of Rāma as an integrated person.

oka māta, oka bāṇamu, oka patnī-vratude manasā
oka cittamu galavāde oka nāḍunu maravakave.

He sings out of the depths of his experience. Even as the Upanisad writer says :

vedāhaṃ etam puruṣam mahāntam
āditya-varṇam tamasaḥ parastāt

Tyāga-rāja says: *giripai nelakonna rāmuni guri tappaka kaṇṭi*: Unerringly have I seen Rāma installed on the hill. In his yearning for seeing the Divine his body was thrilled, tears of joy rolled down his cheeks and he dreamed his desire to see the Divine, unable to give adequate expression to it.

pulakānkituḍai ānandāśravula
nimpucu māṭa lāḍavalenani kaluvarincagani.

If we have faith in the Divine, there is no need to worry : *mā kelarā vicāramu.*

The vision of eternity must penetrate all spheres of life. It exposes our insufficiency, our littleness. The secular must be invaded by the spiritual ; only then is life dignified. The seers are not strangers on earth. Self-realisation is through self-giving.

paropakārāya phalanti vṛkṣāḥ
paropakārāya vahanti nadyaḥ
paropakārāya caranti gāvaḥ
paropakārārtham idam śarīram.

Through the exercise of compassion all beings become our fellow-beings. When any one suffers we also suffer. This is

religious socialism as distinct from religious individualism. If man is not to be lost, he should not be collectivised. He must have the freedom of spirit, the freedom to renounce, the courage to own nothing. We must love without grasping, give without expecting.

Civilisation is not a static condition: it is a perpetual movement. The heritage we possess includes not only elements which make for greatness but also forces of reaction, narrow-mindedness, disunion which enslave us. The world over, religion has often degenerated into superstition, sectarianism, enslavement. It gets confused with the codification of custom, the consecration of usage, the dead hand of the obsolete. Tyāga-rāja distinguishes the spirit of religion from its trappings. For one who sees God in everything, there is no need for *āśramas*. *anni niv anucu yeñcina vāniki āśrama bhedamulela.* "If bathing, fasting, closing one's eyes constitute all that requires to be done, surely there are others, birds, animals who will get to heaven first." We should not refuse to acknowledge our wrongs.

The human spirit with its standards and values is the key to the progress or the downfall of the human race. History is a never-ending struggle between good and evil. Mankind is divided into those who co-operate with the forces of light and those who refuse to co-operate. The conflict is meaningful. We must continue the struggle toward a nobler civilisation through the understanding of the hopes, ambitions and efforts of our leaders in the past.

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S. RADHAKRISHNAN

C. Ramanujachariar

PREFACE

This publication entitled 'The Spiritual Heritage of Tyagaraja' is the result of an idea conceived and pursued for many years with devoted zeal by Sri C. Ramanujachari. Administrator, actor, musician and public worker, the late Ramanujachariar was primarily a *sādhaka*, who strove on the spiritual path not only through his tireless *karma-yoga* in the cause of the Ramakrishna movement and the education and upbringing of the young, but through the path of *bhakti* and *bhajana*; he was a *bhāgavata* in every sense of that term and it is this fact which gave meaning to the dedicated life that he led to the last minute of his existence.

The wide public knew Ramanujachariar as the Secretary of the Ramakrishna Mission Students' Home; his contribution as an actor, alike to the growth of the amateur Tamil stage and the funds of the Ramakrishna Students' Home, was also known to many; perhaps it is only those more closely connected with him that knew the musical side of his personality and the part he played in promoting the study of Carnatic music as a University subject. He was not only deeply devoted to this art but was, very early, drawn to the time-honoured way of cultivating it as an aid to devotion, *bhajana*; for many years, he was responsible for the organisation and maintenance of the *bhajana-goshti* that went round the Kapali temple and tank in Mylapore every day at the break of dawn, during the month of Margasirsha.

It was in connection with the conduct of this *bhajana-goshti* in Mylapore that Ramanujachariar came in contact with the Umayalpuram Brothers, Sundara Bhagavatar and Krishna Bhagavatar, the direct disciples of Tyagaraja. During his association with these disciples of Tyagaraja and their own pupils and descendants, Ramanujachariar learnt a considerable number of the songs of Tyagaraja and developed a passion for them. In the subsequent years in which his musical activities widened, he was seized with a desire to collect the

texts of as many songs of Tyagaraja as were known to different musicians, repositories of musical traditions and representatives of the different schools of Tyagaraja's own disciples.

The musical appeal of Tyagaraja was well known; as compositions embodying the trials and yearnings, the religious fervour and devotional experience of one of the greatest saints and devotees, the songs of Tyagaraja, Ramanujachariar rightly thought, should be presented to the wider cultured public and scholars and devotees outside the part of the country forming the provenance of Carnatic music. He therefore proposed to prepare English renderings of the songs and for this, took the help of the late Sri V. Krishna Rao, Retired Government Telugu Translator. Sri V. Krishna Rao was assisted in the translation by his nephew Sri T. L. Narasimha Rao. Sangita Kalanidhi T. V. Subba Rao was also consulted by them in the course of their work of translation.

In 1946, the centenary of the passing away of Tyagaraja was being celebrated all over the country, and music institutions especially in South India, were making special preparations for the occasion. The Madras Music Academy had resolved to dedicate its annual conference in the December of that year exclusively to Tyagaraja and his music, and as the Secretary of the Academy connected with its academic and literary work, I was planning a stock-taking of the songs of Tyagaraja known to musicians, and a series of papers and studies on the different aspects of the life, music and contribution of Tyagaraja. With my own literary and cultural interests, I was studying the songs of the composer on the background of the great musico-devotional movements that deepened the life of the *Chola-desa* and Kāveri delta in the 17th, 18th and 19th centuries.

It was at this juncture that, along with Krishna Rao, Ramanujachariar brought to me a number of small volumes containing type-copies of English renderings of the songs of Tyagaraja and proposed that I must sit with them and go through the songs in their English version one by one; and in the same compelling way in which he used to enlist support

to his Students' Home, he demanded of me two things: a scheme to analyse and classify the songs so as to bring out their varied contents in proper perspective, and an introductory thesis expounding the meaning and message of these songs. Without a break, we sat together, day after day, for some months ; it was a regular spiritual *sattra* for us.

In the course of the work, translations were revised and additional songs noted from all available sources, printed texts, manuscripts and representatives of different schools and traditions. In the Tyagaraja Centenary Conference of the Madras Music Academy, December 1946, Ramanujachariar made the first public announcement of the nature and scope of the proposed work.

Tyagaraja was both a devotee and an artist; the combination of Vedānta, devotion and literary treatment in his songs naturally reminded one of the Bhāgavata Purāna and the religio-aesthetic approach that Bopadeva and Madhusūdana Sarasvatī gave. Following them, I adopted a synthetic scheme of the Vedantic Bhakti Sastra and the Rasa or Alankara Sastra, for analysing and studying the outpourings of Tyagaraja. With this approach, I presented my study of the contribution of Tyagaraja as a series of nine lectures which I delivered, at Ramanujachariar's instance, during the nine days of the Navaratri festival of 1947 at the Ramakrishna Students' Home. These lectures were published serially in the *Vedanta Kesari*, Madras (December 1947—August 1948) and were well received. Subsequently I collected a good deal of additional material, and revised and amplified my study for the purpose of the present book.

When the text of the songs and their English renderings were taken up for printing, I decided that, from the point of view of the all-India public which the publication was intended to serve, the text of the songs should be in Devanagari script; in addition to some compositions which are purely in Sanskrit, there are numerous songs in which the Telugu diction is dominated by Sanskrit and even in the other remaining pieces,

there is a considerable amount of Sanskritic expression ; the Devanagari version of these songs would therefore help their being understood more easily by those whose mother-tongue is not Telugu. Besides, I am one of those who hold the view that the most significant classics in the different regional literatures, particularly of the South, should be brought out in Devanagari script.

There are on the whole 565 pieces in this volume. Stray pieces of Tyagaraja have appeared in English version, but this is the first time that in a single volume such a large number of songs is given with English translation. Similarly, there have been stray articles on some aspects of Tyagaraja, but this is the first attempt to give, from a scholarly point of view, an exhaustive exposition of the contents of the songs of this great composer. The book in its entirety has been called *The Spiritual Heritage of Tyagaraja* according to the decision of Ramanujachariar.

I have seen the work through the press except during the period when I was away in Europe. Sri T. L. Narasimha Rao assisted in the reading of the proofs and the checking of the translations ; Prof. Vissa Appa Rao went through the translations at the manuscript stage and offered many helpful suggestions. Dr. K. Nagarajan, M.Sc., Ph. D., the devoted *chela* of Ramanujachariar not only assisted in the reading of the proofs but was looking after the press-work during the whole period ; his industry and consistent work had been a great help in bringing out this publication. Thanks are also due to Sri Ramakrishna Printing Works who undertook the printing of this book. In bringing this out as a publication of the Ramakrishna Mission Students' Home, not only has the intention of the late Ramanujachariar been carried out but a fitting souvenir has been presented, commemorating his long association with the Home.

As the detailed scheme of classification according to which the songs have been arranged has been given at the outset, a table of contents enumerating the songs in the order of their

appearance has been omitted ; instead, two alphabetical indices, in Devanagari and English, of the songs are given at the end.

It is natural that in these songs, there are numberless epithets and addresses of Rama or other deities. In the course of the translation only a few of these could be put into English. In fact some of the songs which are wholly in the form of epithets and addresses — and among them are some very popular ones — had to be omitted owing to the difficulty of senting them in English. It was the desire of Ramanujachariar that the descriptive epithets and addresses should all be collected, analysed under an appropriate scheme and presented in a separate appendix ; the epithets and addresses are not only huge in number but significant, and would form a separate study by themselves ; though a collection of these has been made, they could not be added as an appendix to this volume. It may be possible to give them in a subsequent edition of this book.

It is a matter of sincere regret to all those connected with Ramanujachariar that this book, which he considered to be the crown of his undertakings, could not be issued while yet he was with us. Various unavoidable causes were responsible for the delay, but before he closed his eyes, he had the satisfaction of knowing that the printing had nearly been completed.

It was the desire of both Ramanujachariar and myself that the book should be introduced by Dr. S. Radhakrishnan, and on my behalf and on behalf of the spirit of the late Ramanujachariar, I express our profound gratitude to Dr. Radhakrishnan for enriching the volume with his Foreword.

It only remains for me to express the hope that—in the words of Tyagaraja—

> " munu nīvu ānatichchina
> panulāsagoni ne
> manasāraga nidānamuga salpi-
> nānu "

I have fulfilled satisfactorily the task which Ramanujachariar entrusted to me.

V. RAGHAVAN

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V. RAGHAVAN

TYAGARAJA
(Portrait worshipped in the family of the Umayalpuram pupils)

SAINT TYAGARAJA

CHAPTER I

LIFE

" Sumati Tyagaraja "

HISTORICAL BACKGROUND

WITH the fall of Vijayanagar, South India was fast disintegrating in political life ; the banners of the merchantships of foreigners from the western hemisphere were already fluttering thick in the Indian waters, signalling the entry of India into a fresh period of slavery to the second great invader from the west. In the arts of painting and sculpture, the deterioration that set in led to such rapid decay that today our painters and sculptors have to go back to Ajanta to rebuild a lost tradition ; in literature writers were after those classical features that had long been lengthened out to aberrations and avid vernacular productions were outdoing in the same line. But fortunately this politically declining and otherwise shrinking age in South India was noteworthy in two important departments of the cultural life of the people, the spiritual and the musical, two departments which developed a vital mutual relation and produced numerous saint-singers who at once developed the musical art and elevated the society with their exalting songs couched in popular poetic style. If Purandaradāsa may be said to dominate one end of this period of musical-spiritual efflorescence, Tyagaraja may be said to dominate the other end.

It is said that in view of the progressive decline of human powers, and the consequent need for easier paths, the path of *Bhakti* was devised for the present age. In the sphere of music too, the period under review showed a tendency to evolve simpler media of enjoying music. If we look at the *Prabandha* chapters of the Sanskrit treatises on music, we find described

there huge edifices of compositions in numerous parts, sometimes handling a long series of Ragas and Talas ; and even Ragas, our bygone musical giants went on singing for days together, introducing it for hours, unfolding it a whole night, emphasising its contours a whole day and crowning it with effects another twenty four hours ! Their capacious mind and the equally capacious mind of the connoisseur then comprehended and digested huge musical meals of which we today have no conception. Music had gradually to bring itself into more and more concretised and condensed forms, and reduce itself into tinier and tidier crystals. The age of the *Chaturdandi* of *Gīta*, *Prabandha*, *Thāya* and *Alāpa* had to give place to the age of the *Pada*, *Kīrtana* and the *Kriti*. Within the compass of a handy piece, effective capture and picturisation of a Raga, the mounting of it on a rhythmic setting, increasingly of the medium tempo, *Madhyama-kāla*, and giving it an exalted poetic medium—all were achieved. In the process of achieving this musical vitamin tabloid of *Kriti*, which has preserved our music for us today and saved the extensive art from being lost to us by its sheer prodigiousness, Tyagaraja stands foremost with his marvellous contribution.

HIS PERSONALITY AND CONTRIBUTION

MANY indeed have been the great music-makers of this period in South India, who have helped the country to keep its music ; of all these Tyagaraja, the latest, is also probably the greatest. His powerful genius comprehended the several and varied excellences of all, the early masters, the giants that immediately went before him, and his own brilliant contemporaries. In sheer volume of output, he essays in the direction of Purandaradāsa and Kshetragna ; in devotion, religious fervour, reformatory zeal and spiritual realisation, his songs approach those of Purandaradāsa ; when we think of him singing in anguish to his Rama, we find in him a second Ramdas of Bhadrāchala ; in his lyrical moods, he takes a page off Kshetragna ; in his *Pancharatnas* and some of his heavier compositions, he treads the path of the earlier *Prabandha-kāras* and later

Varna-karas ; turning out pieces now and then in the language of the gods, he seems to beckon his contemporary Dikshitar; when he sings of Mother Tripurasundarī it appears as if Syāma Sāstri of Tanjore was sojourning at Tiruvotriyūr ; and he could sustain himself through the task of a dramatic composition like Nārāyana Tīrtha or Merattūr Venkatarāma Bhāgavatar and pay his homage to a *sampradāya* sanctified by Jayadeva.[1]

From simple compositions set in metrical patterns to elaborate *Pancharatnas* which have long sentences, piled one upon another, we have in Tyagaraja a wide variety of song-types showing manifold architectonic experimentation, design and skill. This variety again is a speciality which marks Tyagaraja among his contemporaries. From plain *Divyanāma sankīrtana*, full of words, epithets and long and difficult compounds, he soars to artistic creations in which, into a few words, an eddying flood of music is thrown. Such variety, it is said, the composer adopted to suit the varying capacities of the learners that came to him ; whatever the truth of that assumption, that variety has contributed to the wide appeal of his productions.

THE MUSICIAN AS SAINT AND TEACHER

A FURTHER remarkable feature of Tyagaraja's compositions is their poetic excellence and spiritual value. When an impossible combination happily comes about they say in Sanskrit that gold has acquired fragrance, हेम्नः परमामोदः। Gold is great by its own high value ; fragrance is something wonderful, but only real flowers have it ; flower-like ornaments of gold cannot give forth flowers' fragrance, but if they should, then it is a miracle indeed. This consummation of fragrant gold has indeed been achieved in the creations of some composers like

1. Besides Purandaradasa, Kshetragna, Bhadrachala Ramadas, Narayana Tirtha, Sadasiva Brahmendra, Upanishad Brahmendra and Merattur Venkatarama Bhagavatar, there was the great Margadarsi Sesha Iyengar, composer in Sanskrit, who as his title shows paved the way as it were for the Carnatic Music trinity in Kriti composition. Expressions in Tyagaraja like Narada Ganalola, Kanakachela-Karunalavala-Bala are echoes from Sesha Iyengar.

Jayadeva, Purandara, Kshetragna and Tyagaraja. Evening after evening we sit and listen to our artists rendering pieces of Tyagaraja; neither the artists nor we have any idea of the wealth of precious fancy, sublime thought and poignant feeling that lie hidden in the many familiar lines, catching turns and exhilarating effects to which our musical hunger makes us return again and again! It is as if the dazzling charms of a lady's beauty should blind us to or make us never curious about her infinite qualities of head and heart; it is as if, revelling in the joys of a poet's masterly style and diction, we care not for the noble thoughts in the poem; it is as if, stunned by the grandeur of a *gopura*, soaring tier upon tier, each studded with mouldings, we stop there gazing, missing the evening service at the sanctum of the Deity. But were one to resist or renounce the overwhelming joys of the *sangita* of Tyagaraja, were one to get boldly to the *sāhitya*, he would come across a treasure of thought the contemplation of which would make one forget everything about his music. Poetic fancies, learned allusions, moral precepts, enunciation of doctrines, high Upanishadic truths, condemnation of sham, hypocrisy and false paths, happy similes, wordly wisdom, popular sayings, and above all every shade and mood of religious, devotional and spiritual experience,—renunciation of worldly good and the flattery of the rich, prayer, plaintive pleading, yearning, anguish, remonstrance, sportive rebuke, despair and dejection, self-depreciation, faith, hope, exhilaration, ecstacy of realisation, endearment, joy of service, surrender and dedication, satisfaction at his own devout life, gratitude—these make his songs an endless epic record of the mind of a great *Bhakta* which was, till the end, erupting like a ceaseless volcano.

BIOGRAPHICAL DETAILS

It is a full hundred and nine years since Saint Tyagaraja shuffled off the mortal coil and became one with effulgent Godhead which he sought through his steadfast and consuming devotion to his favourite divine form of Sri Ramachandra. Moved by the deep anguish of this devotee, Sri Ramachandra

appeared before him and assured him of *moksha* within a few days. The Saint himself tells us of this in two of his last pieces: *Giripai* in Sahāna and *Paritāpamu* in Manohari.

"Giripai nelakonna Rāmuni
guri dappaka kanti—
* * *
pulakānkitudai ānandāsruvula
nimpuchu mātalādavalenani
kaluvarinchagani padipūtalapai
gāchedananu Tyāgarājavinutuni"

"Unerringly I have seen Sri Rama, who is installed on the hill....
He promised to give me salvation in five days. My body was thrilled, tears of joy rolled down my cheeks and I merely mumbled unable to give expression to my thought"[1].

The other song in which Tyagaraja refers to the promise made by the Lord is:

Paritāpamugāni yādina
palukula marachitivo
sarileni Sītato Sarayu madyambuna nā
varamagu bangāru vodanu
merayuchu padipūtalapai
karuninchedananuchu kreganulanu
Tyāgarājuni"

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1. The scene depicted by Tyagaraja in this song refers to Rāma getting on top of the Suvela mountain, after crossing the sea, and resting there for a time before the war actually began, a scene of special significance obviously to the school of Rama-worshippers; and also in this song, we have probably evidence of the influence of Tulasidas, the great apostle of Rama Bhakti; for in the *Ramacharitamanasa* we find Tulasi saying of this scene (Lankā, Doha II-a).

एहि विधिकृपारूपगुनधामरामु आसीन।
धन्य ते नर एहिं ध्यान जे रहत सदा लयलीन ॥

"Blessed are those that ever remain immersed in the thought of the Lord as depicted (i.e., as resting on the Suvela)", on which Growse adds in a foot-note in his English translation: "This scene affords a very favourite subject for Hindu painters; partly no doubt, on account of the blessing which Tulsidas here promises to those who contemplate it."

"Have you forgotten the words of assurance which you, seeing my anguish, lovingly expressed, when you were on the golden boat on the Sarayu, in the company of the incomparable Sita, the assurance that you would take me to you in another five days."

In accordance with this promise [1] the Lord took this Bhakta, on Pushya Bahula Panchami in Prabhava (6th January 1847) when the Saint was almost 88 years old. Sometime before he attained this *Brahmībhāva*, one-ness with Godhead, the Saint had taken to the orange robes and become a Sannyasin. Crude mythologists of the Saint's life will tell us that God Ramachandra told him that salvation was for him only in another birth and the resourceful Tyagaraja short-circuited the scheme by taking to *Apat-Sannyasa*, which was technically equal to a second cycle of life! What could be more against the promise of salvation given by the Lord in the two songs just now quoted? Tyagaraja became a Sannyāsin because he very much yearned to embrace that high spiritual order and in this, he was prompted by the noble example of the many Sannyāsins whose *samādhis* keep company with his own on the bank of the Kāverī at Tiruvaiyyāru. Many Sannyāsins of that time had sought Brahman-realisation not only through their Vedantic *Jnāna*, but through the worship of *Nāda* also. The renowned Advaitic Avadhūta author, Sri Sadāsiva Brahmendra, was also a musician who sang of his bliss of *Brahmānanda* in "चिन्ता नास्ति किल" "खेलति ब्रह्माण्डे भगवान्", and so on.[2] Nārāyana Tīrtha also who composed the musical play on the sports of

1. In 'Nādādinamata', Tyagaraja refers to another occasion when the Lord appeared before him and assured him of succour: "you should not go back on the assurance you gave me a year ago that you would certainly protect me and never abandon me."

2. That Tyagaraja revelled in the thought of a Yogin like Sadasiva Brahmam is clear enough; one of Tyagaraja's *Divyanama sankirtanas*, in Punnāgavarāli and Chāpu, opens with the refrain of a well-known piece of Sadasiva Brahmam, मानस सञ्चर रे.

Krishna—the *Krishna-līlā-tarangini*—was a Sannyāsin and that his personality influenced Tyagaraja's is clear not only from Tyagaraja's efforts in the dramatic line but from echoes of his songs in Tyagaraja's expressions too [1]. More than these, the well-known recluse of Kānchipuram, Upanishad Brahmendra, seems to have exerted the greatest influence on Tyagaraja in music as well as adoration of Rama's Name [2]. And one of Tyagaraja's own Gurus saluted by him in his musical play *Naukācharitra* is a Sannyāsin named Rāmakrishnānanda.

Though Tyagaraja lived just a little over a century ago, we have unfortunately no authentic account of the full details of his life. Hagiologists have tried to make up by legends and miracles, some of which are still growing! [3] We shall try to glean such details of his life as we can from references in his own songs and add to these some particulars that have been handed down by tradition in the families of his pupils.

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1. See the present writer's article on Sri Tyagaraja and Sri Narayana Tirtha in the ***Tyagaraja Centenary Volume*** (p.p. 87-88) published by the Andhra Gana Kala Parishat, Gautami Vidya Pitha, Rajahmundry. Narayana Tirtha's songs were then, as now, regularly sung at annual festivals of Rādhā-kalyana, Rukmini Kalyana and Sitā-kalyana celebrated in Bhajana-mathas and it was but natural that the strains of the Tarangas of this Saint were on the ears of our composer. Echoes of expressions from the Sanskrit composition of Narayana Tirtha are found in Tyagaraja's songs; 'Giri-rāja-sutā-tanaya' in Tyagaraja's simple song on Vighnesvara in Bangāla is from the Mangala Sloka on Ganesha at the beginning of the ***Krishna-lila-tarangini***. In a Bhairavi piece in the opening Taranga, the elder Sannyasin has 'Yāga-yoga-rāga-bhoga-tyāga' which has its echo in the anupallavi of Tyagaraja's "Rāgasudhārasa".. 'Nikhila-loka-nidāna' in Tyagaraja's Sāranga-piece is an echo from an Anandabhairavi piece in the eleventh Taranga. Compare also 'Vinatāsuta-vāhana' of Tyagaraja with 'Vinatāsuta ghana vāhana' in a Saurāshtra piece in the first Taranga.

2. I have dealt with Upanishad Brahmendra, his contribution to music and influence on Tyagaraja and Dikshitar in a special paper elsewhere.

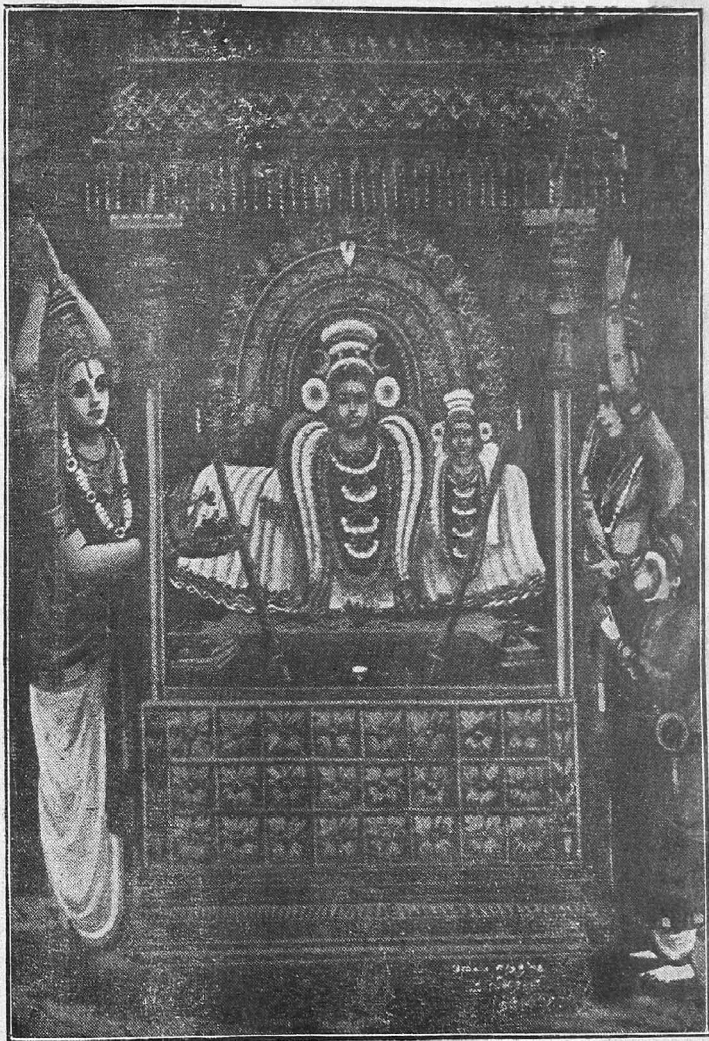
3. Some anecdotes are still in flux! There is no unanimity even about the first song the Saint composed or the anecdotes relating to it.

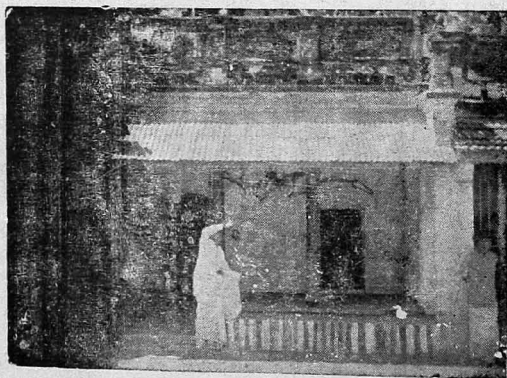
One may recollect that at the end of every piece of his, the composer has signed his name as Tyagaraja. Tyagaraja is the name of the presiding deity at the famous shrine at Tiruvārūr, a place whose musical associations go back to the time of Saint Sundaramūrti Nāyanār and where the music trinity of South India, Syāma Sāstri, Muttuswāmi Dīkshitar and Tyagaraja were all born. Tiruvārūr at that time was one of the cultural head-quarters of the Kāverī delta and God Tyagaraja was worshipped by the Tanjore Kings as their patron Deity as can be seen by the numerous musical compositions, *padas* and *natakas*, in Tamil, Telugu, Marathi and Sanskrit on God Tyagaraja, composed by the poets, musicians and kings of the Tanjore court lying among the manuscripts in the Sarasvati Mahal Library, Tanjore [1]. One of the poet-composers attached to the Tanjore court was an Andhra Brahman settled at Tiruvārūr, Sri Girirāja Kavi [2]. To his daughter was our composer, Sri Tyagaraja, born at Tiruvārūr. Girirāja was Tyagaraja's maternal grandfather and not paternal grandfather. Tyagaraja's father was Rāmabrahmam, of a Telugu Vaidika Muriginādu family of Tiruvayyāru; that his house name, *Inti-peru*, is Kākarla, is known from his *Naukācharitra.*

Kākarlāmbudhi-chandrudu Srikarudaku
Tyāgarāja etc.

It is said that Rāmabrahmam was living in Tiruvaiyyāru, in a house gifted by the Tanjore king, from which we can infer that the father too was one of no small attainments. To his maternal grandfather Girirāja, Tyagaraja may be taken to make an indirect allusion in his Ganesa song in Bangāla "*Giri-rāja-sutā-tanaya*". To his own father, Tyagaraja makes more than one direct reference in his compositions; towards the end

1. See the English Introduction to my edition of Sridhara Venkatesa Ayyaval's biographical poem on King Sahaji of Tanjore, the *Sahendravilasa* in the Tanjore Sarasvati Mahal Series, as also my Introduction to the *Sangita-saramrita* of Tulaja, Madras Music Academy Series.

2. Among the Telugu manuscripts in the Tanjore Library, we have musical compositions and musical plays and poems by a Giriraja Kavi with the family name Garbha.

God Tyagaraja at Tiruvarur
after whom the Saint-composer was named

The house in New Street, Tiruvarur
where Tyagaraja was born

Tyagaraja's house in Tiruvayyaru

of one of his early pieces *Dorakunā ituvanti seva* in Bilahari, he says 'Rāmabrahma-tanayudanu Tyagaraja'—'Tyagaraja, son of Rāmabrahmam'; in his dramatic composition, *Prahlada Bhakti Vijaya,* he pays obeisance to his father both at the beginning and at the end; and in the initial reference Tyagaraja describes Rāmabrahmam as God Rama himself which again shows that his father too was a person of high spiritual attainment. The Srimukham that Upanishad Brahma Yogin of Kanchipuram sent to Sri Tyagaraja[1] mentions Rāmabrahmam as the classmate of that renowned Sannyāsin-scholar. While one tradition calls Tyagaraja's mother Sāntamma, another gives her name as Sītamma. When later Tyagaraja sang of Rama and Sītā as his parents—'Sītamma māyamma Srī Rāmudu mā tandri'—the poet probably meant it in a double sense.

Tyagaraja was born in Sarvajit, Chaitra, 27th Monday, Sukla Saptami, Pushya, corresponding to 4th May, 1767, according to one tradition; but in 1759, according to others.

If Tiruvārūr, his birth place, was an ancient *kshetra,* renowned alike for its traditions, saints, devotees and musicians, Tiruvaiyyāru or Panchanada, where he lived, was a place of no less sanctity and traditions of learning and spirituality. If the land of the Five Rivers in the North proved a fertile soil for the creative output of the Vedic Rishis, this land of the Five Rivers in the South was not less productive of poets, philosophers, saints and musicians. Tyagaraja was fully conscious of the blessing that made him a native of a region which was so renowned for its cultural importance, for he proudly sings of the Tanjore-region as 'the *Chola-sima,* the beautiful land in this world'—'Ī mahilo sogasaina Cholasīmayandu' (*Muripemu*-Mukhāri). Tyagaraja knew the great value of the *kshetra* where he lived and strove for his salvation. In his song

1. This Srimukham is found among the Walajapet Manuscripts preserved now at the Saurashtra Sabha, Madura, these are manuscripts of Tyagaraja, of his own songs and those of others, and of diverse works used by Tyagaraja and preserved by the Walajapet pupils of the Saint. See *Journal of the Music Academy, Madras—Tyagaraja Centenary Number* 1947, pp. 114-129.

in Athāna, *Epāpamu jesitirā*, by playing a clever pun on the word Nada, he says that this place of rivers, Nadapura (or Nādapura (नादपुर) is verily the Lord's own place, as the Lord is the embodiment of Nāda (नाद). In the Mukhāri song, *Muripemu golige gadā*, he says that his God Rama should be proud of a place in beautiful Panchanada kshetra, worthy of being coveted by Siva, on the banks of the Kāverī over which the mild Zephyr blows and where holy persons perform *homas* and chant *vedas*.

" Iduleni malaya mārutamuche
gūdina Kāveri tata mandu—
Sivudu goru yogyamaina
sundaramagu puramu."

And on the fertile Kāverī itself whose waters made the Choladesa not only a granary of grain, but a granary of brain too, Tyagaraja sang in Asāveri [1]:

" This lady Kāverī gloriously proceeding to the place of her Lord, the sea, fulfilling the desires of all, without difference; now speeding fast, now roaring terribly and now placid with grace; with cuckoos singing on either side, touching shrine after shrine and worshipping deity after deity, with holy men worshipping her with flowers on either side and extolling her verily as Rājarājesvari, she goes! Look at her!"

" Sārivedalina ī *Kāverini* jūdare
vāru vīranuchu jūdaka tā navvārigābhīshtamula
nosanguchu
duramuna noka tāvuna garjana bhīkara moka
tāvuna nindu karunato

1. Note the grin of ironical humour on the Saint's face as he sings this Kāveri piece in A-sāveri. The adage goes in Tanjore district that the banks of the Kāveri and the melody of Sāverī are equally transporting; and as if recording this saying, Dikshitar sings in his "Karikalabhamukham"—" *Kaveri*-tata-sthitam *saveri*-rāganutam."

niratamuga noka tāvuna naduchuchu
vara *Kāveri* Kanyakāmani
vedukagā Kokilalu mroyaganu
veduchu Rangesuni jūchi mari īredu
jagamulaku jīvanamaina
mūdu rendu nadi nāthuni jūda
Rājarājesvari yani pogaduchu
jūchi sumamula dharāmaraganamulu
pūjalirugadala seyaga Tyāgarāja sannuturalai
mudduga

In the motherly concern of the Kāverī to feed the people with the freshes, Tyagaraja sees the very image of Divinity anxious to save the human beings ; the springs of the Kāverī which well up with water and the high western winds which harbinger her freshes are compared by the composer to the abiding kindness of the Lord which can always be tapped by the devotee and to the intimations of the Lord's coming grace. In the second charana of *Ennado Rakshinchite* in Saurāshtra, Tyagaraja says :

Nīru leka sajjana ganamulu mana
dārini jūcheranuchu delisi *Kāveri*
tānu rānu jellu nanuchu vichārahridayurālai
sāreku vacchunanuchu santoshamu
vīrula kellanu galga badamati
māruta chanchalamula banipi chalama
lūrajeya ledā ?

Some of the other mundane particulars of Tyagaraja's life, known mostly from tradition, are briefly told. Tyagaraja is said to have married a lady named Pārvatī, who pre-deceased him. According to one school of pupils, this wife died early and issueless and Tyagaraja married her sister, Kanakambal and begot a daughter named Sītālakshmi. Sītālakshmi was married to one Kuppuswami of Ammal Agraharam and a son Tyagaraja was born to them. When this Tyagaraja married one Guruvammal and died issueless, the direct line of Saint Tyagaraja became extinct.

Tyagaraja had an elder brother named Japyesa, who is very easily made a villain to set off the greatness of Tyagaraja. It is said that Japyesa, realising the musical greatness of Tyagaraja, was overanxious to make capital out of it; that Tyagaraja, however, would not yield to his brother's pressure to go to the royal court, sing the praise of mortal man and receive sumptuous presents and riches and that, enraged at the youngster's obstinate devotion to Rama, Japysea took the Rama-idol that was being worshipped by Tyagaraja and threw it into the flood of Kāverī. It is also said that after the floods subsided, Tyagaraja searched for his precious idol in the sands and that many of his moving songs were sung at this time in the anguish of his separation from the Rama-idol; particularly, the song *Nenendu vedukudurā* is assigned to this context. While story tellers are very sure of the context of this song, it is strange they do not know the real Raga of this piece. Let us see the text of the song once, and we shall find that it has no lower incidental reference but has only the higher spiritual significance. Tyagaraja says here :

> "Sri Hari! Where could I effectively search for you? Even Brahma could not have a response from you to his prayers for a similar purpose. I have been a sinner, have done wicked deeds, have indulged often in vulgar talks and have imposed on the world as a great *Bhakta.*"

The refusal to sing in praise of the King and submitting oneself to punishment are rather standing motifs with which the path of adoring the Lord through music, *gāna-yoga*, is emphasised. This may be verified by referring to the music sections in the *Linga Purāna* and the *Adbhuta Rāmāyana* to which I have drawn attention elsewhere.[1]

The blackening of the elder brother who is said to have partitioned the house and the belongings between himself and

1. See *Journal of the Madras Music Academy*, Vols. XVI, XIX, pp. 65-72, 203-5.

Tyagaraja, seems, however, to have an ultimate basis on some form of domestic conflict. For one of the details that we can directly gather from the Saint's songs refers to the trouble that his elder brother gave him. In his *Anyāyamu seyakurā* in Kāpi, the Saint says at the end: 'Would you not free me from the trouble that my elder brother gives me? "Nā pūrvaju bādhadīrpa ledā". Also, in his Madhyamāvati song *Nādupai*, Tyagaraja refers to accusations against himself that he forced the partition of the house and property and wanted to celebrate daily festivals for Rama.

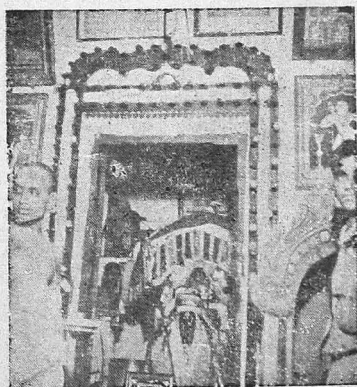
The repeated reference by Tyagaraja to the difficulties Sugrīva and Vibhīshana had with their brothers and the way the Lord came to their rescue may also be taken as an indirect evidence of a certain obsession in Tyagaraja's mind caused by this harassment by his own brother (e.g. *Munnu Rāvana*).

That Tyagaraja suffered much is clear from a large number of songs; that there were many not well disposed to him is equally clear from songs in many of which he is very critical of men around him. He says in the Pūrnachandrikā piece, *Palukavemi* that while his parents bestowed devotion and protected him, everybody else had tormented him (Takkinavāralento himsinchiri). That there was constant strife with cousins (dāyādis) who were inimical to his devotional life is borne out by the Nabhomani piece, *Nāyeda vanchana*, where he says in the Anupallavi: Dāyādula poraina gāni dāsudanai vedukonna. In the Āhiri piece, *Etula gāpāduduvo*, he speaks of the harassment from Dāyādis. The ridicule from these around to which he was exposed finds repeated mention: e.g., the charana of *Toline jesina* (Suddha Bangāla).

It is said that Tyagaraja sang the well-known Kalyāni piece *Nidhichāla sukhamā* as a reply of refusal to an invitation from the King. Similar sentiments of *vairāgya* towards seeking the patronage of the King or rich men are given expression to by all poets and saint-singers; for instance we may look at Tyagaraja's contemporaries and compeers, Syāma Sāstri and Muttuswāmi Dīkshitar; Sāstri prays in his beautiful Ānanda

Bhairavi address to the Mother, *Oh Jagadamba,* that he should be saved from the calamity of singing for the low rich—'Manavini vinumā mariyāda lerugani dushprabhula kori vinutimpaga varambosagi.' In his invocation to the Goddess of learning and music *Vīnāpustakadhārinīm* in Vegavāhini, Dikshitar praises the Goddess as one who frees man from the calamity of looking up to the faces of small men नराधमाननविलोकशोकापहाम् and starts a regular song in Lalitā, with the idea 'I shall resort to Goddess Lakshmi and shun the resort to low men'—'हिरण्मयीं लक्ष्मीं सदा भजामि हीनमानवाश्रयं त्यजामि.' Similarly, although both on his paternal and maternal sides and on the side of his own music teacher, Tyagaraja had much contact with the Tanjore court and though the Kings of Tanjore were themselves highly cultured and gifted persons whose association would hardly have devaluated his *vairāgya,* Tyagaraja took the vow (*vrata*) as part of his *sādhana,* to lead the life of a daily mendicant, go about singing the praise of Rama (*bhajana*) and live on *Unccha-vritti* (alms). In *Vāridhiniku* in his *Prahlāda Bhakti Vijaya,* he says in the second foot that he stretches not his hand for wealth. At the end of *Kattujesināvu,* he calls himself the desireless Tyagaraja, 'Nishkāma Tyagaraja'. As pieces like *Rājuvedala* and *Mucchhata Brahmādulaku* show, the greatest delight that Tyagaraja yearned for was to follow the deities in the festival processions, singing songs on them. The sufferings, however acute, did not make him deflect from his path and his steadfast pursuit of the spiritual ideal, for as he says in *Ennāllu Nitrova,* one born to that high mission cannot change over to a low calling, under stress of adversity ; the vendor of fragrant flowers cannot start selling firewood: 'Pūlammi bratuke vāru pullalamma vilvaiāru.'

Besides his own brother, Tyagaraja had, as already indicated, about him at Tiruvaiyyāru, detractors who ridiculed his ways of devotion, as well as his music. This is clear from his pieces in which he criticises and complains against these adversaries, calls into question their competence and exposes

The Samadhi of the Saint at Tiruvayyaru — Outside view

The Samadhi —Inside view

Krishna Bhagavatar

Sundara Bhagavatar

The Umayalpuram Brothers, the direct disciples of Tyagaraja
from whom the valgate recessions of the Saint's Compositions have come down

their false devotion. In many a song, given here in this book under the headings of Nirveda, Dainyokti and Roshokti, Tyagaraja refers to the harassment from those around him; for example bemoaning his fate in *Prārabdhamittundagā* (Svarāvali), Tyagaraja exclaims: 'Those whom I help turn against me; when I treat them charitably, they level unfounded charges against me. He asks Rama in some songs why He should be a witness to His devotee being humiliated among his compeers.' There is a Sanskrit saying that the composition of a contemporary poet and the beauty of one's own wife do not appeal to man, and it is indeed true generally that neither a saint nor an artist is ever recognised and honoured in his own time or clime. [1]

But though there was a critical or hostile opinion, Tyagaraja's songs and his name spread far and wide during his own life time. A number of pupils came to him and he imparted to each a corpus of his compositions according to the student's voice-quality and musical equipment. It is to these pupils, primarily to the representatives of the three branches of his Sishya-paramparā of Umayālpuram, Tillaisthānam and Walajapet, starting with Sundara Bhagavatar and Krishna Bhagavatar, Rama Iyengar and Venkataramana Bhagavatar respectively, that we owe the propagation of the songs of the Saint. Of famous musicians who called on him, special mention is made and a story told of a Kerala musician called Shatkāla Govinda; it is said that Tyagaraja commemorated the occasion of the visit of this musician of prodigious gift of voice, with one of his five main long pieces, referred to as the *Pancha-ratnas*, the song *Endaro mahānubhāvalu andariki Vandanamu* in Srī Rāga. The song is an omnibus obeisance to the vast galaxy of realised souls, devotees, sages, saints and singers of the praise of the Lord and can have hardly any trace of an incident like the visit of Govinda.

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1. प्रत्यक्षकविकाव्यं च रूपं च कुलयोषितः ।
गृहवैद्यस्य विद्या च कस्मैचिद्यदि रोचते ॥ Rajasekhara in his *Kavyamimamsa*.

There were also invitations to Tyagaraja to go to several places and in the latter part of his life, Tyagaraja undertook a pilgrimage which extended from Tirupati in the North to Srirangam and Lalgudi in the South. At Tirupati again, a story is told that when he was eagerly approaching the sanctum for *darshan*, the priest had drawn the curtain and this occasioned the song in Gaulipantu, *Tera tīyagarādā*.

> "Oh! Tirupati Venkataramana! Could you not remove the screen of anger, arrogance and jealousy which, taking a firm stand in me, keeps out of my reach *Dharma*, *Moksha* etc?"

It may be noted that it is the veil of *matsara* and *ajnāna* from which one suffers that is further elaborated in the song. From Tirupati, the Saint came to Madras and its neighbourhood. The musical importance of Madras is not a matter of the present-day Sabhās and Academies. At that time, there were in Madras great patrons of music, like Manali Muttukrishna and Chinniah Mudaliars, Devanāyakam of Nungambakkam, Vedāchalam, Pindakūri Venkatādri of Coral Merchant Street who patronised stalwart musicians of the times — Rāmaswāmi Dīkshitar and his three sons, Sonthi Venkataramayya, son of Sonthi Subbayya and Guru of Tyagaraja, Doraiswāmi and others [1]. One of these enlightened gentlemen of Madras at that time was Kovur Sundara Mudaliar whose village was visited by Tyagaraja. At Kovur, Tyagaraja sang five songs on God Sundaresa there, *I Vasudhā nīvanti* in Sahāna, *Sambho Mahādeva* in Pantuvarāli, and others. At Tiruvotriyūr, the place of Siddhas and Saints, the shrine having a duplicate of the Deity after whom Tyagaraja was named, Tyagaraja was drawn by the presence of the Goddess Tripurasundarī on whom he sang the pieces *Sundarī nī divya rūpa* in Kalyāni, *Darini telusu konti* in Suddha Sāveri and others. He then went to the holy

1. See the present writer's article 'Some Musicians and their Patrons in Madras about 1800 A.D.' as revealed in a Sanskrit manuscript work called '*Sarvadevavilasa*' in the *Journal of the Madras Music Academy*, Vol. XVI, pp.127-136.

city of Kānchi, where at that time lived a noble Sannyāsin and Rāmabhakta named Upanishad Brahmam, an author of Advaitic works and a votary of Nāda-brahmam. He had sent a *Srīmukham* inviting Tyagaraja to his place, and as already stated, we still have the original Srīmukha. At Kānchi, Tyagaraja sang a few pieces on Varadarāja like *Varadarāja ninnukori* in Svarabhūshani [1] and *Vināyakuni* in Madhyamāvati, on Kāmākshi.

Stories are told of how, during his itinerary in these northern districts, he once revived, with a song, a dead person and how at another time, when thieves harassed him, Rama himself appeared and walked by his side as guard.

There is a song on Subrahmanya at Brahmapuri (*Nī vanti daivamu*-Todi) which may refer to Sīrhāli. At Negapatam he sang of Goddess Nīlāyatākshi, in two pieces [2]. *Chūtāmu rāre* in Ārabhi, *O Rangasāyi* in Kāmbhoji and *Rājuvedala* in Todi are some of his songs on Srī Ranganātha, at Srīrangam. It is not known what took Tyagaraja to the village of Lālgudi, known as Tapastīrthapura; on the Goddess Mahitapravriddhā at that place, Tyagaraja sang three pieces [3],

1. The piece 'Varada navanītāsa', in Rāga Panjara, more in the style of a Divyanāma filled with epithets, does not appear to have any connection with Varadarāja of Kānchi. Similarly, his Narasimha-pieces do not seem to be connected with any specific Narasimha shrine like Sholingar; there is hardly any clue in such pieces to relate them to any place that Tyagaraja might have visited.

2. While praising the Goddess in his Sāveri piece 'Karmame balavantamāya', Tyagaraja refers to a local legend pertaining to this deity that She subdued the pride of the Sea (see charana 2); Dīkshitar also refers to this story of the Divinities at Negapatam subduing the pride of the sea; see his piece 'Saundararājam' in Brndāvani, where Dīkshitar associates the local Perumal also with this exploit: 'Ambudhi-garva-nigraham'. I have tried to verify this from the Sthala Māhātmya of Nagapatnam but not succeeded.

3. The piece 'Lalite Sripravriddhe' on this Goddess is couched in Bhairavi; according to the Sthala Māhātmya, Lālgudi is known also as Bhairavi-vana. In the Kāmbhoji piece on this Goddess, 'Mahitapravriddha', the third charana has a knot (see p. 82 of text in this book—padārthe?) So also in 'Gati nīvani', the Todi piece on this Goddess, the first charana alludes to a legend of the lords of some place entreating Devi and She manifesting Herself in that form for their sake. On these two knots, the Sthala Purāna of Lālgudi which I secured could not throw any light.

and on the God here Saptarishīsvara also, Tyagaraja sang two pieces [1].

During the visits of admirers and pupils and during these travels, he came to realise how his fame as a musician had spread all over the country and in the fullness of his satisfaction and gratitude to his beloved Deity, he says in his song in Todi, *Dāsarathī nī rinamu dīrpa nā taramā*, that Rama was the greatest savant, 'Rasika-Siromani', who discerned the worth of Tyagaraja's songs, enjoyed them and spread them to the distant lands to the full satisfaction of His devotee ;

> 'Āsa dīra dūradesamulanu
> prakāsimpa jesina
> Rasikasiromani Dāsarathī,
> nī rinamu dīrpa nā taramā '—

and asks 'Is it possible for me to repay the debt I owe you for this?'

Tyagaraja had a full consciousness of the mission with which his life was charged on this earth ; as he says in his Asāveri piece, *Epaniko janminchiti*, he clearly saw that he was born with the mission of singing of Rama even as sage Vālmīki and others did of yore ; and with full knowledge, carefulness and joy, he carried out to his soul's content, the task to which he was called ; in his song in Gānavāridhi, *Dayajūchutaku*, he gives expression to this supreme gratification of a self-conscious artist, born to fulfil a noble mission entrusted to him by the Lord :

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1. In the piece 'Isa pāhi mām' in Kalyāni on Saptarishīsvara, Tyagaraja says in the second charana: "Vyasārchita pālita-nijadāsa *Bhuloka kailāsambanu*" etc., which is confirmed by the local Kshetra Māhātmya, a ms. of which I secured from Lālgudi. The Sthala Māhātmya says of Lālgudi : आहुर्दक्षिण-कैलासममुमेव तपोधनाः । The reference to Vyāsa and Indra worshipping Siva at Lālgudi is supported by the mss. of the Sthala Māhātmya.

At the end of the first charana of this piece, the text of the song as available in different editions reads "Paramānandārnava Deva ! yanāpa janaka" which has been so reproduced in the body of this book also (page 79) with a query. On thinking over this textual knot, I found that the correct text is 'Devayānāpa-janaka' meaning 'father of the husband of Devayānā' or Devasenā, the consort of Subrahmanya, son of Siva.

'Munu nīvānatichchina
panulu āsagoni ne
manasāraga nidānamuga salpinānu'.

The anguish and the plaintive strain of many of his songs may lead one to think of Tyagaraja as a meek and frail spirit. But a large number of his songs, in which his bold spirit is seen, show the strength of his mind and his firm faith in God and himself, and the knowledge of his own musical excellence and the consciousness of himself being in the right. In the familiar piece *Nidhi chāla sukhamā*, he refers to himself as the wise Tyagaraja, 'Sumati Tyāgarāja'. In the other familiar piece, in Devagāndhāri, *Nāmoralagimpavemi*, he plays a poetic pun on the word Sugrīva and asks Rama, that if Sugrīva should be protected for his beautiful neck, 'Su-grīva', for the same reason of his own su-grīva, (excellent musical voice), he, Tyagaraja, should also be protected. In *Sītāvara sangita*, he refers to himself as one revelling in 'Susvara'–' Susvaraloludau Tyagaraja'. Look especially at his Mukhāri piece, *Chintistunnāde*, in which he dwells on the anxiety of the weeping Yama, the lord of hell who is unable to claim any victim, because people have all taken to singing the saving songs of Tyagaraja:

'Sāramani Tyāgarāju samkīrtanamu
bāderanuchu chintistunnāde Yamudu'.

In *Dāsarathi nī rinamu* already cited, he refers to his songs as capable of endowing on one happiness here and in the hereafter: 'Bhukti-mukti galgunani kīrtanamula bodhinchana Tyagaraja-karārchita.' For the sense of balance and true appreciation of what is of fundamental value, he calls himself one of the foremost Rasikas--Rasikāgresara (at the end of *Grahabalamemi*-Revagupti). He no doubt broke down in a meek way in numerous pieces bemoaning his lot, but among the various moods in which he addressed his Deity are not wanting those in which he confidently affirms his qualifications and argues for his right for His grace; for example in *Atukārādani* (Manoranjani), he refers to himself in the charana as one well-versed in Veda,

Sāstra and Upanishad and one who is treading the true path—'vedasāstropanishadvidudaina nijapu dārini batti dāsudaina'. In *Evarimāta*, he describes himself as one who knows the injunctions of Sruti and Smriti (Ārsheya and Paurusheya Chodyas). Just as he describes himself here as one who treads the true path, he calls himself also 'a true servant'—'nijadāsa'—of the Lord (Cf. end of *Kadatera* in Todi).

Just as Tyagaraja was conscious of the high spiritual value of his songs, he was conscious also of their great musical excellence. His music was the natural climax of an age of giants at Tanjore, the musical atmosphere there having been enriched by the contributions of Kshetrajna, Nārāyana Tīrtha, Vīrabhadrayya [1], to mention only a few of the first rank. According to one tradition Tyagaraja was himself the grandson of Vina Kālahastayya. He had his musical lessons from Sonthi Venkataramanayya, son of Sonthi Subbanna, of whose music a Sanskrit contemporary work [2] says that it would make barren trees sprout. No wonder that popular imagination speaks of Tyagaraja having been personally initiated by sage Narada himself. No wonder also, that in his own Mukhāri piece, *Elāvatāramettukontivi*, Tyagaraja makes bold to say finally that Rama incarnated himself only to enjoy and bless Tyagaraja for his songs sung in hundreds of Ragas.

LEARNING AND POETRY

AN IDEA of Tyagaraja's knowledge of the literature belonging to Rama-Bhakti and the musical-cum-spiritual heritage handed down through the compositions of the succession of saint-singers of different parts of India has already been given. More on the same may be seen below in the chapters on *Nāma-māhātmya* and *Ishta-devatā*. The foregoing account of Tyagaraja's works would have also given an indication of the composer's mastery of the linguistic media in which he

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1. On him, see the present writer's article in the *Journal of the Music Academy*, Madras, Vol. XVII, pp. 153–56 and Vol. XXIV, pp. 151–154.

2. *Sarvadevavilasa* : see the present writer's article in the *Journal of the Madras Music Academy*, Vol. XVI, p. 135.

expressed himself. As already said, the composer had made his songs the means of communicating his deep feelings and the varying moods of a devotee and spiritual aspirant, one who underwent poignant experiences in life; all this calls for an amount of effective expression which is not possible for one who is not endowed with poetic gifts. Whether he was pouring forth his agony or breaking into joy or elaborating a piece of teaching or condemning worldly things and vices or coming down heavily upon hypocrites and depraved persons, his expression was equal to the occasion. Like a regular poet, Tyagaraja not only played on words but sustained himself through continuous sound effects, some of which were part of the art of musical composition.

From what has been already said, it would have been clear that frequently Tyagaraja placed himself by the side of the great Rama-poets, beginning with Vālmīki himself. While in some pieces, he calls Rama as abiding in the hearts of the good poets—Satkavi-hridālaya and Sukavijana-hrit-sadana in *Jagad-ānanda-kāraka* (Nāta, charanas 2, 10), Kavīsa-suhridaya-nivesa in *Dāsarathe* (Kokilapriya) and Sukavi-mānasārchitapada in *Okapāri* (Kalāvati), all of which refer to the great popularity of the Rama-theme with the poets, he makes special mention more than once of Vālmīki who gave us Rama and the Ramayana. In the same Nāta Pancharatna (8th charana), he calls Rama one whose story was set forth by the anthill-born sage who was also the king of poets: Kavīna-bilaja-mauni-krita-charitra. In *Entanuchu* in Yadukulakāmbhoji, he refers to Rama having saved the king of poets—Kavirājarakshaka—which is of course a reference to the traditional story of Vālmīki's earlier life as hunter and his being redeemed by Rama-nāma. 'Satata-pālita-adbhuta-Kavaye' in *Namo namo Rāghavāya* is again a reference to the same wonderful poet Vālmīki. In *Gatamoha*, he gives Rama himself the designation 'Satakoticharitra' after Vālmīki's work.

That Tyagaraja was steeped in the religious and spiritual lore goes without saying. He was a lover of the learned, the

truly learned, even as his God was, Budha-jana-dhana (in *Saranu sarananuchu*—Madhyamāvati). Complaining to the Lord about His being slow to come to the rescue of one like him who is attacked by people, Tyagaraja refers to himself as one learned in the Vedas, Sastras and Upanishads, Veda-sāstropanishadvidudaina (in *Atukāradani*-Manoranjani); elsewhere also, as has been already referred to, he speaks of himself as qualified in the teachings of Sruti and Smriti.

How far Tyagaraja underwent formal instruction in these is however a different matter. When all this learning lived by word of mouth, was recited and expounded publicly and the religious congregations and activities were resounding with it, one growing in that atmosphere naturally grew into that learning, called significantly '*sruta*' in Sanskrit and '*kelvi*' in Tamil. If a fair degree of ability to handle Sanskrit could be considered as an acceptable ground for one's claim to scholarship, we may say that Tyagaraja would pass the test. For not only has he composed a Sanskrit *gadya* on the Lord and Sanskrit verses in his plays and a number of songs wholly in Sanskrit [1], but his Telugu pieces are surcharged with Sanskrit and sometimes even bilingual [2]. Particularly in songs full of epithets, Tyagaraja goes out of the way to exhibit his ability to use rare Sanskrit words and rarer compounds and to make puzzling synonyms out of these, so that it requires the attention and imagination of a sound Sanskritist to interpret these songs.

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1. Eg. Nādatanumanisam, Sāmajavaragamana, Jagadānanda Kāraka, Varasikhivāhana, Varalila ghanalola, Dehi tava padabhaktim, Ehi Trijagadisa, Māmava Satatam, Namo Namo Rāghavāya, Niravadhi Sukhada, Phanipatisāyi, Sujanajīvana, Sri Narasimha, Raghupate, Bhajare bhaja mānasa, Tulasībilva, Devadeva, Mahitapravriddha, Sambho Mahādeva, Sri Janakatanaye, Pāhi Rāmduta, Rāma eva Daivatam.

2. While a few are in a mixed style,–e.g. Tava dāso'ham, Pāhi Paramātma, many take off in Sanskrit in the Pallavi and go into Telugu in the main body: Isa pāhi mām, Sive pāhi mām, Māmava Raghurāma, Re mānasa chintaya, Rāma pāhi meghasyāma, Sri Rāmachandra Rāghava, Bhaja re Raghuvīram, Sri Raghuvara, Pāhi Kalyānasundara, Dasarathanandana, and Divyanamas starting with Pāhi. Ela nīdayarādu is an example of a piece with Telugu opening and Sanskrit body.

Certain words rare in Sanskrit poetic usage have gained rather free currency in the vocabulary of our music composers and Tyagaraja has resorted to them frequently, words like Sāmaja (elephant), Apaghana (body), Rāja and Abja [1] (moon), Sara (water) in Saradhi (ocean) [2], Vana (water) in Vanaja and Vanaruha (lotus) and Vanadhi (ocean) [3], Vi (bird) in Virāja-turaga and Vivāha, Bha (star) in Bha-rāja and Bhesa [4], and Āsuga (wind) [5]. Vi-vāha [6] in the sense of one riding a bird is confusing and expressions like Bha-rāja-mukha and Bhesa-sankāsa are inelegant. Even so are involved compounds like Upavalāri-māyāvilāsini [7] which means Vishnu-māyā-vilāsini. All this, like some other features too, may fall within the scope of literary flaws according to Alankāra Sāstra, but it should be noted that a predilection for these bespeaks an author's ability to handle the language freely. Even very recondite and pedantic Samāsas are indulged in by him [8] but here again, it appears that the composer relied more on the knowledge of Sanskrit one gathered from general acquaintance with literature and religious texts and by keeping one's ears open and not from any formal study of Sanskrit grammar and lexicography ; for the forms used by Tyagaraja, while displaying wide vocabulary, are not free

1. See Rākābja-mukha in Lokāvanachatura ; this is confusing as Abja is more commoly used for lotus.

2. See Dayā-saradhe, Saradhi-bandhana, Saradhi-mada-vidāra.

3. Tyagaraja would use, for lotus, even Saraja (Saraja-ānana in Gatamoha), (Sarajalochana in Ramāramana bhāramā) and Jivanajadalāyatāksha (Evidha mulainagāni). Bisa-ruha in Lālilālayya (Kedāragaula) is also lotus.

4. See Sujana-hrit-Kumuda-bha-rāja in Mātimātiki (Mohana), Bharāja-mukha in Melukovayya and Bhesa-sankāsa in Sri Nārada (Kānada).

5. See Ghanāgha-jimutāsuga in Nenarunchinānu. Asuga is more commonly used for arrow.

6. In Nidayarāvalegāka (Todi).

7. See also Manda-janaka-sata-sankāsa in Jayamangalam-Nādanāmakriya, meaning 'bright like a hundred Suns' in which Manda is Saturn and his Janaka is Sun; Vārivāhavāhana-tanaya in Endudākinādo is Indra-putra or Vālin, Vārivāha being Megha and one riding it (vāhana), Indra. It is also far fetched to use such lākshanika-prayogas as Kanja-ja-astra for Brahmāstra (in Sri Kānta, Bhavapriya) and Vāgisa-ānanda (in Rāma nipai) for Brahmānanda. Instances could be multiplied but the subject is to be dealt with fully in a different context.

8. See foot note 7 above.

from solecisms [1]; in this respect, like his contemporary Dīkshitar [2] who composed more completely in Sanskrit, Tyagaraja used a popular and easy form of Sanskrit which admitted of vernacularisms [3].

But it must be granted that, compared with his contemporaries, Tyagaraja generally commands a greater felicity of expression and grace and flow in style and he could, with much ease and effect, manage many alliterations and sound effects, especially those that are necessary for the second letter assonance or those with which he makes the ends of a line dovetail itself perfectly into the opening of the line or the Pallavi when it is sung and repeated, or for the yatis of Gopuccha or Srotovaha [4]. In his Divyanāmas there are numerous pieces with lines upon lines displaying his skill for alliteration and double entendre,

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1. Eg. Rāma nāmam Bhaja re; Rājam (standing by itself in Rāmam bhaje'ham in Sāveri), Bhusama-sāntam and Tyāgaraja-hrid-bhāntam in Bhaja re bhaja mānasa; Phanipatisāyi mām pātu where we do not know if the epithets are in nominative or vocative and how the verb pātu in 3rd person fits; Pāhi paramātma satatam mām (Varāli).

2. For a strange coincidence of almost idential expressions in Tyagaraja and Dikshitar see Varasikhivāhana Vārijalochana (Supradīpa) in the former and 'Varasikhivāhanam Vārijalochanam' in the latter's Yamunākalyāni piece 'Paramasivātmajam'.

3. See Rāni, Pavitri, Durandhari, Parātpari, Sāgari, Ādhāri, Udāri, Chāri, Lokasākshi (all feminine); these forms are sanctioned only in popular vernacular usage.

4. A large number of striking examples can be given to show the ability of Tyagaraja in all these respects: Nidhi-Sannidhi; Dāntunikaina-Vedāntunikaina; Dari-Sundari-Tripurasundari; *Dehi* tava pāda-Vai*dehi*; Rāma-Abhirāma; Savamu-Putrot*savamu* (Emi Jesite—Todi); Vārana-nivārana (Sri Raghuvara—Devagāndhāri). Grahabala (Revagupti) shows this effect all through; Graha-Anugraha - Vigraha - Navagraha - Nigraha; Khala-Ulukhala in Kadatera; Vidulaku-Kovidulaku; Manasā-Mana sāmarthya; Mānamu-Abhimānamu; Kanta-Krekanta; Madama-Kamadama and Kulama-Vyākulama (in Rama Rama-Huseni); Mitri-Saumitri; Tera, Matsaramuna Tera, Madamatsaramuna Tera; *Sodhana*luku-Ya*sodhanu*laku (Pāhi Rāmachandra, Yadukula Kāmboji); Bhavansannuta—Abjabhavasannuta. Easier examples like Guru-Sadguru, Rāju-Rangarāju; Meru-Mahāmeru and epithets and prefixes going with Rāma a bound of course.

(slesha)[1]. Indeed the more one scrutinises these highly Sanskritic compositions, the more textual problems does one face, many of which have been aggravated by bad transmission of the text through non-Sanskrit knowing hands and could probably be solved by examination of more manuscripts and patient reconstruction.[2]

Some Telugu scholars do not attach equal importance to the Telugu of Tyagaraja[3] but it should be remembered that Tyagaraja was born in a Telugu family long domiciled in Tamil districts and he wrote the simple colloquial Telugu that was spoken by these Telugu families in Tamilnad.

Taking a larger view we find of course no difficulty in accepting Tyagaraja as one endowed with definite and conspicuous poetic abilities. We have already referred to the general felicity of his expression; in ideas too, Tyagaraja who intentionally meant to communicate a large volume of thought through his songs, shows his capacity to expand an idea with beauty, logic and effect; he can take a central idea or an effective end of a thought in the Pallavi and elaborate it to an extent in the Anupallavi and embellish it further in the charanas with the same architectonic skill as in expounding a Raga through opening, progression and further sweeps. If as a

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1. To cite a few examples; in Pālaya Sri Raghuvira, in Devagāndhāri, Pālaya-Kripālaya; in Tārādhisa-vadana and Tārādhisa-damana (in Pālayasri Raghu) the first Tārādhisa is moon and the second Vālin; Rākshasa-jana—Maka*raksha-sa*mara; Sri Dasaratha-kula and Sri *da-sara-dhi* (because he was a **Telugu** who pronounced *Th* as *Dh*, Dasara*tha* and Dāsara*thi* rhymed with words-having *dhi*; for another instance see *dadhi* and Dasara*thi* in Nidhichāla); Himakara E*hi makara*harana, Tyagarāja-nuta and Ni*tya-agaraja*dhara, the latter meaning 'lifting and supporting constantly the king of mountains viz., Govaradhana'. Janakajā-māta and Janaka-jāmātā; Kanaka-patadhara, kana-kapata, Tanu kanaka; Kamalāhita, and nata-kamalāhita-dhara; see also the small pieces: Deva Rāma Rāma in Saurāshtra, as also Entamuddo, where all the lines of the charanas rhyme at the beginning, also in Srī Raghuvara (Devagāndhāri) the lines of the Anupallavi and charanas are in Yamakas. For sustained Prāsa, a piece like Palukavemi patitapāvana in Arabhi can be seen. For a piece with more difficult and obscure combinations, Pāhi Pāhi in Saurāshtra may be seen.

2. I shall deal with these elsewhere on another occasion.

3. The Telugu part of the texts also has some knots still unsolved.

master musician, Tyagaraja takes off his Pallavis with a characteristic and suggestive phrase of the Raga, even so, in his Sāhitya, he takes off his Pallavis with an emphatic phrase or a compact idea which admits of reinforcement or illustration in the further parts of the song. Many of his songs open with striking Pallavi-words; some of the more musically celebrated masterpieces are also examples of this merit of Sāhitya : A few examples will suffice: *Emi Jesite*—Todi is an illustration of how Tyagaraja can develop a leading idea, enriching it with a long series of supporting ideas. The analogies with which the idea is driven home in *Nidhichāla* are really effective ; for similar apt illustrations and striking similies we can cite a number of his songs: *Guruleka, Chakkani, Kāruvelpulu, Tanayuni, Mīvalla, Tɘlisi Rāma, Nalinalochana, Sarasīruhanayana, Nanu brovakanu*. The fecundity of his imagination is conspicuous in songs like *Melu Melu* and *Nanu brovakanu* where long chains of similes are strung. In *Pāhi Ramāramana*, he says that he is too delicate a creature to bear the amount of suffering he has been subjected to and adds a series of three illustrations that the jasmine blossom cannot withstand a stone, that one cannot tighten an iron-belt round a cucumber and that the Brahmastra cannot be aimed at a poor parrot. In songs where the preaching is pronounced, we see Tyagaraja producing within the song almost a compact essay; e. g., *Proddu Poyyenu, Samsārulaite* ; *Ide Bhāgyamu* ; *Adikādu bhajana* ; *Atade Dhanyudu* ; *Bhaktuni Chāritramu* ; *Karuna Elāgunte* ; *Padavini* ; *Paripālaya* (on higher puja). For working striking fancies on ideas, songs like *Vārijanayana* (Kedāragaula), *Nādasudhārasambilanu* on the personification of music and its concepts, *Sandehamunu* on Rama's feet and sandals, *Endundi Vedalitivo* which speculates on the native place wherefrom Rama might have come and contrasts him with the Trimūrtis etc., can be seen. There are indeed numerous passages which exemplify Tyagaraja's poetic fancies. Special attention may be drawn to a few examples : In *Brovabhāramā*. he asks if he is too much of a burden for Rama to bear and points out the huge burdens that the Lord had borne in the past, the mountains of

Mandara and Govardhana on his back and palm, and the entire universe in his stomach. In *Srikanta nīyada,* Tyagaraja asks Rama why He who chastised Kāka-asura does not pay any heed to the erring *Dvijas* (Brahmans); Tyagaraja intends a pun here, for the mischievous Kākāsura was a bird and 'Dvija' (Brahman) means also a bird. In the first charana of *Anupamagunāmbudhi,* he refers to Rama as the son-in-law of Mother Earth and implies that he should not be inert like Earth! In *Mānamuledā,* he observes that the father of Kusa-Lava should be a connoiseur of music. At the end of *Kada tera rādā* (Todi), another deft touch of his is seen when he suggests that those who are true servants of the Lord who was *bound* to the mortar (by Yasodā) get *freed from the bonds* of vicious worldliness, 'Khala chitta laukikamane srinkhalamandu dagalakane— Ulūkhalabaddhunikinijadāsudai velasillu',–a fancy which reminds us of Vedānta Desika's verse on Krishna-Dāmodara in his poem *Yādavābhyudaya* [1]. *Sarasasāmadāna* contains an original flash of Tyagaraja that if, after the promise of the kingdom of Lanka to Vibhīshana, Rāvana should surrender, the magnanimous Rama would give him the kingdom of Ayodhyā itself. *Sri Rāmadāsadāso'ham* has a series of fancies on the Sāmudrika-lakshanas of Rama, and in *Yuktamu gādu,* a series of reasons for Rama's indifference is imaginatively worked out. In the Kiranāvali song, *Parāku nī kelarā,* his fancy comes out with an added glimmer of fun in the reference to Sabari and Guha and in *Sitānāyaka* (Rītigula), a more pronounced expression of this tendency gives us a fine song of the type called Nindā-stuti. In *Evaramadugudurā,* he works out the fancy that, every boon and blessing he might ask of the Lord having already been taken by one celebrated Bhakta or another, he, Tyagaraja has nothing left which he might request for himself. In some other songs the play of fancy combined with the power for graphic depiction presents us excellent pictures: The portrayal of Rama as a boy playing with his

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1. बद्धं तथा भावयतां मुकुन्दमयत्नविच्छेदिनि कर्मबन्धे ।
तपस्विनी तत्कतुनीतिराद्या सव्रीडमारण्यकथासु तस्थौ ॥

mates in the street in *Rama Rama Rama lāli* (Sahāna) is one such. For a masterpiece of exquisite miniature painting, we have in his Kaikavasī piece *Vāchāmagocharame* a brilliant example; the tenderness and compassion with which the Lord combines His power is effectively reflected in the light and shade of this masterpiece. Tyagaraja presents a sylvan scene in which, guessing Sita's longing for the tail of a chamara-deer, Rama swiftly sends a shaft at its tail, but finding that the deer would rather lay down his body than lose his tail, Rama despatches more swiftly a second arrow to strike down the one aimed first at the tail. For his descriptive gifts, one should see pieces like the one on the river Kāverī (*Sāri vedalina*). We should evaluate the poetry of Tyagaraja by the heights to which his imagination has reached, as indeed we should judge the achievement of all genius.

The literary quality of Tyagaraja's composition is also evident in the touch of realism and humour which enliven his expression and bespeak the Saint's keen eye on things around him. Attention may also be drawn to the popular idioms, proverbs, sayings, parables and maxims which are strewn all over his songs *. In *Nīke dayarākā*, Tyagaraja observes that

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*1. Gomukha-vyāghra—Tiger with a cow's face—Bhaja re Raghuviram.

2. Dutta pālu ruchi delıyu sāmyame—Like the vessel trying to know the taste of milk—Enta muddo.

3. Vennaiyunda netikevvaraina vyasana padurā—With butter in hand, will one worry himself about ghee ?—Kanna talli.

4. See the whole of the songs Rukalu padivelu, Chakkani rājamārgamu, Melu Melu, Rama niyada, Nalinalochana (Madhyamāvati), Samayamu delisi, Balamu kulamu, and the similes in Pāhi Ramāramana (Varāli).

5. Vrishabhādulukatukula ruchi delıyu—Expecting bulls to know the taste of *aval*—Kalinarulaku.

6. Prānamulemdāniki bangāru baga chutti etc., in Bhakti bichcha—Like dressing and decorating dead bodies.

7. Charanas 1 and 2 of Mivalla : If the gold is not of requisite quality, why blame the goldsmith ? If your daughter cannot bear the labour pain, why blame the son-in-law ?

8. As much fun as there is money to spend—Vittamunaku daginattu veduka naduchunu—Nınnādanela.

9. Gananātha jeya goraga gādu vanarudai tirega-trying to make the image of Ganesa and producing one of a monkey—Evarito ne delpudu.

(Continued on next page)

it is only a person wanting in sense or propriety who would hope to gain forcibly the love of a woman whom he has failed to interest by the mere sign of his eye, or who would not bury within himself hearsay reports but begin to act upon them. His sense of humour and satire are seen especially in the songs in which he criticises the imposters or those wallowing in worldly things. In *Manasu vishaya*, he refers to the fool who lends the door of his own hut to a neighbour to enable him to close his own hut and go to witness a drama, and himself keeps an all-night vigil for driving dogs from his own open hut. See the series of illustrations in *Samayamu delisi*: "It is immaterial if a mad man is or is not pleased at hearing good poetry; it is immaterial if blind eyes, however large, remain open or closed; it is immaterial if a *pānaka-pūjā* is done in the *Turushka-vīthi*". Look at this in *Mīvalla*: "If one's daughter is not able to stand the labour-pain, why blame the son-in law?" Tyagaraja can also employ a scathing style when he wants to denounce vehemently: Look at his references to the Somayāji performing sacrifices and his wife running after beautiful paramours (*Manasu nilpa*), to the success that experts in pornography (*Koka sāstra*) have in this world, to those who run after women like dogs, to the *sukara-vritti* of those who worship not with pure minds, to the hired mistresses who foment domestic chaos

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10. Like an orphaned girl clinging to her husband: Talli Tandri leni bāla tana nādhu goru rīti—Chera rāva.

11. Pulammi bratuke varu Rama pullamma bilvararu—One selling flowers will not care to sell firewood—Ennāllu.

12. Rocking the baby with one hand and pinching it with another—Totla narbhakula nutuvu, mari mari tochinattu gillīduvu—Atta balukudu.

13. The purchased wife—Rukalosagi konna sati—Gāra vimpa rāda.

14. Talaku vachchina bādha talapāgaku setu—the danger that came for the head just took the turban thereon—Nādādina māta.

15. The bull in the oilmill going round and round in the same track—Sri Rāma Rāmāsritulamu.

16. Is it possible to draw out easily a cloth cast over the thorns—Gajja mundla mida dagulu konna batta grakkuna diya vasama—Sri Rāma Jayarama (Varāli).

17. See also Pālamunchina nitamunchina in Bhuvini-dāsudane; Niraina pālaina in O Rama O Rama.

18. Pouncing like the grain on the frying pan — Ramāramana in Vasanta-bhairavi and the Sthāli pulāka nyāya, one grain enough test for a potful—Māti mātiki.

(*Evuru Teliyanu*), to those who prostitute their mother, viz., the mind, to the libertines called senses for earning some money (*Nijamuga* in Sahāna).

HIS WORKS

TYAGARAJA's musical contribution is remarkable for its quantity and variety, as much as for its quality. The highest musical excellence is found in his compositions which we have come to call *kritis*, in which he captured and effectively picturised the essence of Ragas. In these the words are reduced and scope is afforded for musical elaboration, variations and embellishments. In his compositions, as stated in the beginning, there is a wide variety of form and type, from metrical compositions and settings suggested by the European band-tunes that were then familiarised at Tanjore, e.g., *Girirājasutā* and *Raminchuvārevarurā* to creations like *Koluvaiyunnāde*, where *sangatis* are heaped and the *Sāhityas* are moulded like *Pallavis*. As part of the daily worship of the Rama idol, he composed a series of songs expressing the several services, the *shodasa-upachāras*, forming part of the worship. At that time, there was widely prevalent in the Tanjore area the practice of celebrating in *Bhajana mathas*, the festivals of Rādhākalyānam and Sītākalyānam. Tyagaraja composed a series of songs referred to as the *Utsava-sāmpradāya-kīrtanas* and *Divya-nāma-samkīrtanas* for a full festival like these. The *Divya-nāma-samkīrtanas* are in simpler, metrical setting, so as to help congregational singing ; but it is in them that much of Tyagaraja's thought is thrown and the composer exhibits also his command of Sanskrit, its rare words and compounds, and sound-effects. Above all Tyagaraja attempted also to produce full musical plays. During his times, in temples and certain villages of Tanjore, like Merattūr, there was the practice of enacting in *abhinaya*, musical plays by troupes of Bhāgavatas [1]

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1. See the present writer's *Bhagavata Mela Nataka* in the *Journal of the Indian Society of Oriental Art, Calcutta*, Vol. V. 1937, pp. 167-170. Also *Journal of the Madras Music Academy*, Vol. XVII. pp. 150-151.

proficient in music and dance. Tyagaraja had much fascination for this devotional dramatic tradition sanctified by the association of Jayadeva and his *Gīta Govinda* and, much nearer his time, Nārāyana Tīrtha and his *Krishna-līlā-tarangini*. An elder contemporary of Tyagaraja was an accomplished music composer of Merattūr named Venkatarāma Bhāgavatar who enriched this *Bhāgavata-mela-nātaka-sampradāya* with his musical plays like the *Prahlādacharitra*. Inspired by these, Tyagaraja composed two musical plays, bringing out the greatness of devotion, called the *Prahlāda-bhakti-vijaya* and the *Naukā-charitra*.

The *Prahlāda-bhakti-vijaya* and the *Naukā-charitra* are modelled on the same plan as the *nātakas* of the Bhāgavata tradition with descriptive songs, dialogue-songs, introductory verses, and prose-passages; but there is no tradition of either of these works of Tyagaraja having been played. They were only sung by devotees in Bhajanas, continuously as well as in parts. It would give a wrong impression to call them operas. Sometimes an attempt is made to distinguish them from Nātaka-compositions such as those of Merattūr Venkatarāma Sāstri; the distinction will hold good only so far as practice is concerned, as Tyagaraja's two dramatic compositions were never enacted; but in theory, Tyagaraja's composition differed not, for he expressly says in his *Prahlāda-bhakti-vijaya* that it was to be sung and rendered in *abhinaya*.

The story of Prahlāda is of primary importance to all votaries of the *Bhakti-mārga*, and when we consider the fact that Tyagaraja was a Rama-bhakta from his young years and was subject to many trials in the pursuit of the path of single-minded devotion to the Lord, there seems to be a special significance in Tyagaraja's fascination for Prahlāda's story which is, so to say, the prototype of the story of his own devotional life. Further, the great popularity of the Prahlāda-story in the dance-drama tradition which gave rise to the *Prahlāda charitra* of Merattūr Venkatarāma Sāstri must have

also induced Tyagaraja to write this musical play which, as its title shows, tries to bring out the triumph of Prahlāda's devotion to Hari over the many trials to which his demoniac father, Hiranyakasipu, submitted Prahlāda. The pieces here are both heavy and light, and some of them have become popular in our concerts also. It may be noted that, following the practice in the *nātaka*-compositions, Tyagaraja employs here many *Rakti-ragas*: Huseni, Sahāna, Punnāgavarāli, Ghantā, Nīlāmbari, Gaulīpantu, Asāveri, Āhiri, and Paras.

Shorter but more dramatic and more noteworthy as an artistic achievement is the musical play *Naukā-charitra* which brings out the idea of complete surrender to the Lord through a finely worked out story. The Gopis desire to go on a boat excursion on the Yamunā, with Krishna in their midst. They are exhilarated with his love and become intoxicated with pride. The Lord who desires to render them humble and purify them, conjures up a gale which tosses the boat on the turbulent waters of the river ; consternation seizes the women ; suddenly they find that the craft springs leaks and the Lord grimly asks them to remove their garments, symbolic of all material trappings, and plug the holes with them. When the Gopis had surrendered their pure spirit to the Lord in meek prayer that He was the sole saviour, the Lord calls off the storm and blesses His devotees. The motifs through which the ideas are worked out are variations of those in the wellknown episodes of *Vastrāpaharana* and *Rāsalīlā*. There is a Sanskrit version of this theme by one Venkatasūri which is an inferior production and is obviously not the source of Tyagaraja's inspiration, but was probably a post-Tyagaraja attempt. It is well-known that in the Bhajana-tradition there was continuous contact among the schools in different parts of India. At different stages the Assam - Sankaradeva and the Bengal - Chaitanya school on the one hand and the South Indian schools on the other had contacts of give and take. It has come to light that the theme of *Naukā-charitra* is wellknown in Bengal Vaishnavite devotional literature and as the Bengali productions on the

theme are earlier, it stands to reason to suppose that Tyagaraja took his inspiration from the Bengali originals [1].

Pious tradition believes that, on the whole, Tyagaraja composed, to be on a par with the 24,000 slokas of Vālmiki's *Rāmayana*, 24,000 songs on the glory of Rama. Even the songs that are now available, 800 or so, form quite a substantial contribution.

THEIR SPIRITUAL HERITAGE

WE are, however, not primarily concerned on this occasion with any detailed study of Tyagaraja as a musical genius. Among musicians of his time, Tyagaraja was one who underwent a poignant life of devotional and spiritual striving and by the meaning and message packed in the passages of his songs, he takes his place among the musician-saints of our country, like Kabīr and Purandaradāsa, the latter of whom exerted a very large influence on him, or the pioneers of devotional poetry in this part of the country, the *Ālvārs* and the *Nāyanmārs*. Among the music composers of his time, Tyagaraja was a poet, preacher and philosopher. Those that have heard his songs again and again and have been carried away by their music, have no suspicion of the wealth of idea that lies underneath, like gems within the ocean. Time and again, we sit before our favourite songster and wait for the thrill of a particular *sangati* or *sanchāra* in his song ; neither the listener nor the singer realises the equally thrilling poetic fancy or philosophic truth which that musical flourish hides within itself. When one looks at this aspect of his songs, one will not be reminded of the musical setting of his age, of the heritage of Sonthi Venkataramanayya, Ādippayya and so on, but one will recall a different background,

1. Sri Suresh Ch. Chakravarti, Calcutta, writes to me on this subject : "Regarding *Nauka Vilas* or *Nau Vihar*, it provides an important chapter of what we call Pālā Kirtan or Lilā Kirtan of Bengal. There are many Padas or compositions from the pen of various Vaishnava poets known as Mahajans." I may draw attention also to a Sanskrit Giti-kāvya on the same theme called *Tarani-vihara* by Bhāskarānanda Sarasvati published in the ***Samskrita Sahitya Parishat Patrika***, Calcutta, XXX, Nov. 1947 ff.

of a religious and spiritual revival on the banks of the Kāverī, of Nārāyana Tīrtha, Sādasiva Brahmendra, Ayyavāl and Bodhendra and of the rise of the cult of the Lord's Name, *Nāma Siddhānta*, as the most potent means of realising God. His reformist zeal for true devotion and discarding of sham and meaningless form and ritual, derived its direct inspiration from the *Padas* of Purandaradāsa [1]; and an entire school of Rama Bhakti developed by saints and books, like Rāmānanda, Tulasidās, the *Adhyātma Rāmāyana* and Rāmadās gave his imagination everything that was needed in his pilgrim's progress for the realisation of Ramachandra [2]. It is not as if mere singers alone took up and spread the songs of Tyagaraja. Devoties in *Bhajana-mathas* and in the Bhajana-parties accompanying the deities in procession in great festivals sang them and Bhāgavatas who expounded *Harikathas* found in his instructive pieces many apt songs which they could use in their discourses; many of the songs, by their theme and teaching, appear verily to be shaped like apt *Nirūpanas*, as they call them, intended for use in such devotional and spritual expositions. The view, I hope none holds such, that we should look to his music and not to his meaning is expressly contradicted by Tyagaraja who emphasises in his own definition of a *Kriti* that it should expound the true words of the exalted *Upanishads* : 'Nigama - sirorthamu - galgina - nija - vākkulato...... kritiche bhajiyimchu'. In fact, in respect of singing his songs, it is the devotional word *Bhajana* that he uses. The gusto with which he preached and the volume of valuable wisdom and

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1. For example cf. Tyagaraja's 'Dhyāname varamaina gangāsnaname' and Purandaradāsa's 'Smarana onde sālade' in whose third charana we read 'sakalatirtha yātreyamatidamdha nikhila punyada phalavu....smarane'; Tyagaraja's 'Manasunilpa' and Purandara's 'Manava nilisuvadu balu kasta'; Tyagaraja's 'Sogasugā' and Purandara's 'Tālabeku'; Tyagaraja's 'Dvaitamu sukhamā' and Purandara's 'Dvaitavu sukhavā' and Tyagaraja's 'Grahabalamemi' and Purandara's 'Sakalagrahabala nine'. There are similar parallels between Tyagaraja and Kanakadāsa also.

2. In his ***Prahlada Bhakti Vijaya***, Tyagaraja salutes Tulasidās, Purandaradās, Bhadrāchala Rāmadās, Nāmadeva, Jnānadeva, Jayadeva, Tukārām and Nārayāna Tirtha.

experience he impounded in his songs place him among the saints whom we revere for the service they performed by periodic spiritual rehabilitation of our land. Tyagaraja's songs will therefore be not only a huge dam storing for us our precious musical heritage, but one more of the bibles which our saints have given to the community at large for their spiritual salvation.

One is therefore justified in making a detailed study of the entire thought-material in the songs of Tyagaraja with a view to bring out the richness and the varied aspects of the spiritual heritage of Tyagaraja and to draw attention to the message of the songs that Tyagaraja composed for the salvation of humanity.

Rāgaratna mālikache ranjillunata
bāga sevinchi sakala bhāgyamondu dāmu rāre
naigama shat chāstra purāna āgamārtha sahitamata
yogivaruluyānandamunonde sanmārgamata
bhāgavatottamulu gūdi bāde kīrtanamulata
Tyāgarāju kadatera tārakamani chesina sata
(Ritigaula)

"Come one and all and sing the hundreds of gem-like melodies which Tyagaraja composed for the salvation of humanity; songs which contain the essence of the Vedas, the six Sastras, Purānas, and Āgamas, which the Bhāgavatas congregate and sing forth and which show the right path to attain the bliss realised by the Yogins!

"Oh come, one and all, sing them well and be blessed!"

CHAPTER II

NĀDA YOGA [1]

"*Nādaloludai Brahmānanda mandave, manasā*"

ONE of the distinguishing characteristics of Tyagaraja as a composer is the large number of songs he has given us on the noble art that he handled, and the many references he has made to it in his other songs. These songs and references cover every aspect of the art, musical criticism, elucidation of musical concepts, the best way to practise music, music as a help to spiritual effort and above all, music itself as a *Yoga* and a *Siddhi*, a path and a realisation.

In his Srīranjani piece, opening with an exclamation on the wonderful effect of the accompaniment by the *mridanga* :

> Sogasugā mridanga tālamu
> jatagūrchi ninu
> sokkajeyu dhīrudevvado [2]

Tyagaraja defines, as it were, what the composition-type called *Kīrtana* or *Kriti* is:

> Nigamasirorthamu galgina nijavākkulato,
> svarasuddhamuto, yati-visrama-sadbhakti -
> virati-drākshārasa-navarasa-yuta, kritiche

> '*Kritis* which expound the true words of the exalted *Upanishads*, which are marked by correct placements of *svaras* and rhythmic turns and pauses, which reflect true devotion and *vairāgya*, which are dripping inside and out with juice like grapes and are rich in the nine rasas'.

Tyagaraja has not merely defined here the requirements of a *Kriti* but has really described the highlights of his own

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1. On this subject, see also the present writer's Sanskrit article of this name in the ***Silver Jubilee Souvenir of the Marris College of Music***, Lucknow, 1952, pp. 25-6.

2. Cf. Purandaradāsa's pada 'Tāla beku takka mela beku' etc.

compositions in which the *Kriti*-form attains its perfection. In Sanskrit literary criticism, two main styles of composition are often distinguished: *Nārikela-pāka* and *Drākshā-pāka*; a composition whose beauty is deep inside is to be slowly enjoyed with an effort, just as we have to break the shell of the cocoanut to drink its water; and a composition which tastes immediately, whose *Rasa* flows the moment it is tasted, and which is full of juice, like the grapes—'*Bahirantardravad-rasa*'. To music, which is the art of all arts, in which form and content coalesce and *Rasa* dominates from beginning to end, the comparison of *Drākshā-pāka* applies excellently. And among our musical compositions, those of Tyagaraja are aptly described by this simile of *Drākshā-pāka*. That they are masterpieces of melodic and rhythmic structure needs no elaborate demonstration. That their theme is infinitely varied by the play of the moods and phases of all the nine *Rasas* and that their ideas are all based on the teachings of our ancient sages and sacred books will be plain from the other chapters of this study.

How keenly Tyagaraja enjoyed the rhythms of a finely played *mridanga*, as referred to in the above-quoted piece, can also be seen from one of the later charanas of his long song on music in Sankarābharana, *Svara-rāga-sudhā-rasa*, where he says;

> 'What is the pleasure in banging a *mridanga*, without knowing the rhythms and their varied patterns?'
>
> 'Maddela-tālagatulu teliyakaye mardinchuta sukhamā?'

Now listen to this address of his, his *vade mecum* to musicians, which he gives in the well-known Todi song *Kaddanu-vāriki*:

> 'Niddura nirākarinchi,
> muddugā dambura batti,
> suddhamaina manasuche, susvaramuto,
> baddu tappaga, bhajiyinchu.'

Musicians may well hearken to this advice of their *Guru-natha*, Tyagaraja :

> "Cast off your sleep, get up very early in the morning and practise ; culture your voice well in the still early hours of the morning. (We may add—do not sleep till 9 A.M. and allow your voice to sink to half a *kattai* or quarter of a *kattai* and then requisition the other limbs of your body to make the *sanchāras* which your voice cannot execute). Take a beautiful *Tambura* for your *Sruti* (we may add—cast off your *Sruti*-box). Let your mind be pure, intone the *svaras* correctly and well, and stick to the *sampradāya*".

A well-trained voice, perfect *Sruti*, spotless personal character, *Svara-suddhi* and faithfulness to tradition,—what else need be said to emphasise the fundamentals of our musical art? The repeated emphasis on *Su-svara* that Tyagaraja lays may be noted; besides *Sogasugā* and the above cited piece, one may mention also here *Etla dorikitivo* in Vasantā, *Sukhi evaro* in Kānada and *Sitāvara* in Devagāndhāri in the last of which Tyagaraja describes himself as one revelling in *Susvara* (susvara-loludau Tyagaraja sannuta).

We shall see another note-worthy song of his, *Nāda-sudhā-rasa*, in Ārabhi. We all know that one of the outstanding features of Tyagaraja's songs is the employment of *Sangatis*. By harnessing the *Pallavi* method, he introduced variations in the rendering of the same passage, which besides their value as 'effect' have a meaning of their own in the unfoldment of the *Rāga-bhāva* and also of the *Bhāva* of the *Sāhitya* or words of the song. The *Sangatis* have therefore to be set, limited and made strictly appropriate and they are not merely a matter of the facility of one's voice. Take, for instance, the *Pallavi* of a song like *Nāmorālagimpavemi*. (Why do you not listen to my wailing ?). The variations of the *Pallavi* vary the shades of the feeling of agony and despair and give a gradual climax

towards which the *Sangatis* mount. That the musical concept of *Sangati* has to be thus understood, as a contextual effect, appropriately introduced, is given to us by Tyagaraja himself in his song *Nāda-sudhā-rasa.* He conceives that *Nāda* itself has taken human form in Rama and he then proceeds to fit in the elements of music to this conception:—

> Svaramulārunnokati ghantalu,
> vara rāgamu kodandamu,
> dura-naya-desyamu trigunamu,
> nirata-gati saramura
> *sarasa-sangati sandarbhamu.*

The beautiful *Sangati* should also be attended by emotional propriety and contextual relevance. This is confirmed also by the older classical name by which *Sangati* is known in the texts, *Prayoga* or *Gamakālapti.*

Of our art of music, the *Raga* is the very soul. The *Ragas* constitute the greatest glory of Indian music. Each *Raga* has a distinct form, a personality of its own, and anybody singing it should make the full personality of that *Raga* stand before the listener's mind. Any other and defective way of singing the *Ragas* is to maim and mutilate them and to court Hell which Shaw says is full of musical amateurs. There is the story in the *Brihad-dharma Purāna, Adbhuta Rāmāyana* and *Linga Purāna* that the Lord showed Narada a huge congregation of beautiful divine damsels lying maimed and mutilated and when he asked about their identity, Narada was told that they were the personified forms, the *Adhidevatās,* of the *Ragas* that Narada had mutilated by his singing *. Tyagaraja's songs have some reference to this significant legend, for, in two places, he says that we should worship the Beauties of the Seven *Svaras* and that each *Raga* has incarnated as a beautiful damsel and is dancing with tinkling bells. In his Jagan-mohinī piece, he

* See my articles 'Music in the Brhad-dharma Purāna' and 'Music in the Adbhuta Rāmāyana' in the *Journal of the Madras Music Academy*, Vol. IX. pp. 37-39 and Vol. XVI. pp. 65-73.

says, 'Sobhillu saptasvara sundarula bhajimpave manasā' and in his Athāna song *Sripapriya*, he says, 'Rāgambulu manjulamagu avatāramuletti manjīramu ghallani natinchu.'

There seems to be a peculiar appropriateness in Tyagaraja's selection of the *Saguna* form of Sri Ramachandra for his *Bhakti*. Among the infinite excellences, (*ananta-kalyāna-gunas*), with which Vālmīki has built up this personality which has bewitched for ages the millions of this country, as it did indeed His contemporaries, one finds specially mentioned a high proficiency in the art of music; गान्धर्वे च भुवि श्रेष्ठः बभूव भरताग्रजः — says Vālmīki in the opening of *Ayodhyākānda* II. 2-34. No wonder that several times Tyagaraja, in his addresses to Rama, calls him a lover of music. In his Varāli piece, *Eti janmam idi* and in the Kāmbhoji piece, *Srī Raghuvara aprameya* he calls Rama, '*Sangita-lola*'; '*Gāna-lola*' in the Suddhasīmantini piece *Jānakīramana* and in the *Divyanāma, Varalīla* in Sankarābharana; 'Gīta-priya' in the Kedāragaula *Divyanāma, Rāmuni maravakave.* In his Srīrāga *Pancharatna*, he describes the Lord as revelling in the sacred music of the *Sāmaveda*—'*Sāma-gāna-lola*'. In an Athāna piece, he calls upon the mind to resort to the *upāsana* of music which is dear to the Lord: 'Srīpapriya sangitopāsana cheyave, O manasā!' In his appealing Todi piece *Ninu Vinā sukhamu gāna*, he describes Rama as one who delights in the *Ragas* of music, 'Rāga-rasika'. It is in the seven notes that the Lord lives and moves and has His being: Saptasvara-chārī (in *Srīpapriya* in Athāna). If one can manifest the *svaras* precisely, each one of them would form a veritable ornament to God (Susvaramayabhūsha in *Nī dayache Rāma* in Yadukula Kāmbhoji). In *Sādhinchene* in Ārabhi, he refers to Rama as the maintainer of the music-tradition — 'Sangītasāmpradāyakudu'. In the beautiful piece *Mānamuleda*, so well set in music and words, Tyagaraja says to Rama that one so detached in heart like Him could not be found and His attitude towards a musician like Tyagaraja was inexplicable in one who knows the appeal of music and is the father of the musicians, Kusa and Lava.

Above all, as I have already said, he conceives Rama, in an Ārabhi piece, as also in *Ni daya che Rama* in Yadukula Kāmbhoji, and *Talachinantane* in Mukhāri as the very embodiment of the ambrosial *Rasa* of *Nāda*, 'Nādasudhā-rasambilanu narākritiyāye, 'Nāda-brahmānanda-rasākriti' and 'Nāda-brahmānanda-rūpa' [1].

When Tyagaraja chose Rama for his Ishta-devatā, he had an additional advantage. In Hanumān, he had a guide and a *Guru* not only in *Rama-bhakti*, but in music as well. It is well-known in Sanskrit musical literature, that Ānjaneya is an authority on music and the author of a treatise propounding a school, '*mata*'. So Tyagaraja says that when Ānjaneya, the devotee and musical votary that he was, resorted to Rama, he knew that he was selecting the personality which not only represented the essence of *Gitā* but also the essence of *Sangita* and this, Tyagaraja proclaims in his well-known piece in Surati:

'Gītārthamu sangītānandamu
nītāvuna jūdarā O manasā
Sītāpati charanābjamu nidukonna
Vātātmajuniki bāga delusurā'.

As has already been mentioned, Tyagaraja belongs to the line of musician-saints who employed this noble art for the moral and spiritual upliftment of themselves and humanity. For a long time before Tyagaraja, music had played in this country an effective role as the handmaid of religion. "The best sort of music is" as Coleridge said, "what it should be—sacred". In fact, the conception of all art in our country has been spiritual and it is in our temples and as part of our *Sādhana*, that all arts, literature, sculpture, architecture, dance and music have flourished. The rise of the *Bhakti* movement and the *Bhāgavata sāmpradāya* popularised this path of

1. As with music so with dance; it is the Lord who is the favourite theme of all dance, and those that do such dance are dear to him. The reference 'Nrityajana-priya' in the Darbar song 'Paripālaya mām' is noteworthy, particularly in view of the very few references to the dance-art in Tyagaraja's songs.

musical devotion all over the country. The books of this school say that the worship of the Lord with song and dance must be done by the devotees as a *Nitya-karma.*

विष्णोर्गानं च नृत्तं च नटनं च विशेषतः ।
.... कर्तव्यं नित्यकर्मवत् ॥

This belief is elaborately set forth, with illustrative stories, both in the Linga Purāna and in the Adbhuta Rāmāyana [1]. It came to be held that any other and lesser use made this art profane. Again and again, Tyagaraja laid emphasis on this teaching, because many among even the accomplished music masters delighted in the art either for displaying their powers and their mastery of it or for propitiating kings and rich men. God was the fittest object of music, and music bereft of devotion to the Lord was useless. In the well known Dhanyāsi song *Sangitajnānamu,* Tyagaraja says that music, without devotion, would lead one astray, that music is something high that great sages and saints have practised and that its real efficacy is known only to a person knowing the right and wrong and the worthlessness of wordly things, and one who has subdued his defects and the six inner enemies, passion, anger, avarice, delusion, elation, and intolerance.

Sangīta jnānamu bhakti vinā
sanmārgamu galade ? manasā
Bhringi Natesa Samīraja Ghataja
Matanga Nāradādulupāsinchu
nyānyāyamulu delusunu jagamulu
māyāmayamani delusunu durguna
kāyajādi shadripula jayinchu
kāryamu delusunu, Tyāgarājuniki.

In his own masterly manner, Tyagaraja summarily says in his song *Samayamu delisi,* in Asāveri : 'It is immaterial if a song which does not refer to Sri Rama is sung or not sung.'

1. See my article on 'Music in the Adbhuta Rāmāyana', *Journal of the Madras Music Academy*, Vol. XVI, pp. 65-73.

'Padamu Tyāgarāja-nutunipai gānidi, pādi
emi, pādakundina nemi.'

The only song worthy of the name is what is surely in praise of the Lord: 'Rāma nī pāte pāta' (Rāma Kodandarāma —Bhairavi).

In his Srī-raga *Kirtana, Nāma kusuma mulache,* he asks us to place the supreme Lord on the bejewelled pedestal of *Nāda* and *Svara* and worship His feet with the flowers of His names:

'Nādasvaramunu navaratnapu vedikapai......
Paramātmuni Srī Rāmuni Pādamulanu...pūjinche.'

If one would spend his time adoring the Lord like this, with music and the singing of His holy name, then, Tyagaraja says, human life is the greatest of all lives—'Nara janmame janmamu, O manasā'; and there is none happier than one who, with flawless tuneful music, keeps ceaslessly singing the Lord's Name—

Nityamaina susvarapu gānamuto
nirantaramu, Tyagarajanuta,
sukhi yevaro Rāmanāma-
sukhi yevaro (Kānada).

Mere knowledge of music without *Bhakti* does not lead one to the right path. 'Sangita jnānamu bhakti vinā sanmārgamu galade manasā,' declares the well-known piece in Dhanyāsi. In stories of the Lord that the Bhāgavatas expound, there should be both *Raga* and *Anurāga*, music and devotion—Anurāga-rāga-rājita-kathāsārahita (*Jagadānandakāraka*, Nāta). On the other hand, in his true poetic way, Tyagaraja plays on the word *Raga* and juxtaposes two addresses of the Lord as *Raga-rasika* and *Raga-rahita* at the end of *Ninu vinā sukhamu gāna* (Todi), suggesting thereby that the musician's *rāsikya* should not descend to levels to which it does among many of them. In his Vasantā song, *Etlā dorikitivo*, Tyagaraja says

that it is as a fruit of his sweet music that he has been able to realise God—'Susvarapu nāda phalamo'.

Those musicians who did not have a high conception of their own art, who degraded it and were bereft of devotion or knowledge, Tyagaraja condemned again and again. In his Sankarābharana *Kriti*, *Mariyādagādurā*, he says that Bhāgavatas who understand neither *Raga* nor *Tāla*, who have no love or devotion, knowledge or yogic practice are only destined to be born again and again in this *Samsāra*. Look at his disgust with such low musicians who do not realise what a divine art they are handling; in the well-known Sankarābharana song, *Svara rāga sudhā rasa*, he says in the Anupallavi: These (meaning the vulgar musicians) are verily the crane and the toad sitting on the lotus called supreme bliss, 'Paramānandamanu kamalamupai baka bhekamu'[1]. They are standing by or squatting on the wonderful lotus flower called the supreme bliss, not knowing that it is so; they are not the swans and the bees, the 'Nāda-sarasīruha-bhringas' as he says of Narada, that know how to enjoy the ambrosial *Rasa* of that lotus of bliss! Those Bhāgavatas who are also *Rasikas*, endowed with taste, become the object of the Lord's protective grace: Bhāgavatāgresara-rasika-avana (*Nāmoralanu*-Ārabhi).

Of all arts, music has the greatest power to take us away effectively, easily, immediately and fully from the mundane plane and keep our Spirit absorbed completely in the Spirit's own inner ineffable essence. Our ancients realised this truth almost at the very dawn of our history. They first extolled the Gods in poetic hymns called *Riks*, but soon found that the Gods were more easily gratified by the *singing* of those hymns. Hence they fitted their *Riks* to tune, i.e., they produced the *Sāma Veda*. Of the many *Vidyās* or esoteric means of realisation taught in the Upanishads, one is called the *Udgitha*

1. Cf. Somadeva, *Kathasaritsagara*, IV, 4, 78.

न भेकः कोकनदिनीकिञ्जल्कास्वादकोविदः ।

Vidyā, the worship of the *Udgitha* or *Pranava, Omkāra.* Of it, the *Chāndogya Upanishad* says :

ओमित्येतदक्षरमुद्गीथमुपासीत .... । एषां भूतानां पृथिवी रसः पृथिव्या आपो रसः, अपामोषधयो रसः, ओषधीनां पुरुषो रसः, पुरुषस्य वाग्रसः, वाचो ऋग् रसः, ऋचः साम रसः, साम्न उद्गीथो रसः । स एष रसानां रसतमः परार्ध्यो अष्टमो य उद्गीथः । ....

समस्तस्य साम्न उपासनं साधु । यत्खलु साधु तत् साम, यदसाधु तदसाम इति ।

'This *Om*, this Imperishable *Udgitha*, must be worshipped '.

'Of all these of creation, earth is the essence ; of earth, the essence is water ; of water, the herbs are the essence ; man is the essence of herbs ; speech is the essence of man; poetry is the essence of speech ; music is the essence of poetry ; the *Udgītha* or *Pranava* is the essence of music '.

'Thus this *Udgītha* or *Omkāra* is the utmost, the most valuable, final essence of all essences ' [1].

'Therefore the worship of all *Sāman* or music is good. What is good or perfect is *Sāman* ; what is bad and ugly is indeed not *Sāman* '.

Hence it is that Siva is said to have been propitiated by Rāvana with *Sāma-gāna*. Hence it is that in the *Gitā*, the Lord says that he is the *Sāman* amongst the Vedas—वेदानां सामवेदोऽस्मि ।

It is from this *Sāma Veda*, Bharata says in his *Nātya Sāstra*, Brahma extracted the art and science of music.

सामभ्यो गीतमेव च । सामवेदादिदं गीतं सञ्जग्राह पितामहः ।

On a par with the *Sāma Veda* whose notations are unalterable, there were in ancient times, a body of songs on Siva called *Gāndharva*, as distinguished from the variable *Gita* music ; these *Gandharva* compositions, referred to also as

1. Cf. Carlyle : " All deep things are song. It seems somehow the very central essence of us, Song, as if all the rest of us were but wrappages and hulls ".—*Heroes and Hero-Worship, III.*

Mārga songs, were supposed to have been created by Brahmā himself; their notations also were not variable and the singing of these songs, called *Aparānta, Ullopya, Madraka*, etc., conferred great spiritual blessings on the singer. Two Nāgas, Kambala and Asvatara, are said to have attained the state of being the ear-ornaments of Siva, by singing these songs. Sage Yājnavalkya, the great *Smriti* authority, says in his *Smriti*:

> 'Clearing your senses, memory, mind and intellect of all other objects, the Supreme Ātman, which is within oneself, shining like a lamp, should be contemplated upon.
>
> 'Intoning the *Sāma-gāna* in the proper manner and without break, and practising it with concentration, one attains the Supreme Godhead'.
>
> 'The constant singing of the songs *Aparāntaka, Ullopya, Madraka, Prakari, Auvenaka, Sarobindu, Uttara, Gitaka, Rik, Gāthā, Pānikā* etc., verily bestows salvation'.
>
> 'He who knows the truth of *Vina* music, is an expert in *Srutis* and their varieties and understands *Tāla* also, reaches the path of salvation without exertion'.

अनन्यविषयं कृत्वा मनोबुद्धिस्मृतीन्द्रियम् ।
ध्येय आत्मा स्थितो योऽसौ हृदये दीपवत् प्रभुः ॥

यथाविधानेन पठन् सामगायमविच्युतम् ।
सावधानस्तभ्यदासात् परं ब्रह्माधिगच्छति ॥

अपरान्तकमुल्लोप्यं मद्रकं प्रकरीं तथा ।
औवेणकं सरोबिन्दुमुत्तरं गीतकानि च ॥
ऋग्गाथा पाणिका दक्षविहिता ब्रह्मगीतिका ।
गेयमेतत्तदभ्यासकरणान् मोक्षसंज्ञितम् ॥

वीणावादनतत्त्वज्ञः श्रुतिजातिविशारदः ।
तालज्ञश्चाप्रयासेन मोक्षमार्गं नियच्छति ॥

Yājnavalkya Smriti, N. S. Press Edn.
pp. 349-50, III-5.

When Tyagaraja says in his Chenchukāmbhoji song 'Vararāgalayajnulu.........svarajātimūrcchanā bhedamul svāntamandu deliyakayundi,' he is only rendering in his own words the last verse of Yājnavalkya quoted above. When he addresses Narada in the opening of the *Charana* of the Kānada piece as 'Vīnā-vādana-tattvajna' he is just embodying in his song, part of the very verse of Yājnavalkya quoted above.

It may be observed that in almost all the instances cited above, the reference to music comprehends both melody and rhythm, *raga* and *tāla*, *svara* and *laya*. Yājnavalkya too adds 'तालज्ञश्च'. In the Chenchukāmbhoji piece of Tyagaraja, we find 'Vara-rāga-*laya*jnulu' and in his Srīrāga *Pancharatna*, 'Bhāva-rāga-*layādi*-saukhyamuche'. Of the great thrill and transport that the unerring rhythmic accompaniment in music can give, better expression cannot be found than in the Srīranjani piece quoted at the beginning of this Chapter: 'Sogasugā mridanga tālamu jatagūrchi ninu sokka jeya dhīrudevvado'. And on how a lapse in rhythm can ruin the music, hear Shakespeare bursting out:

> "Ha, ha! Keep time. How sour sweet music is
> When time is broke and no proportion kept!".
> (*Richard II*, Act V Sc. V.)

We are now familiar with the image of Dakshināmūrti imparting knowledge, *Jnāna*, to sages, Sanaka and others, found invariably on the southern side of our temples. But if we see our earlier temples in the Pallava and the early Chola periods, we will find on the southern side not the *Yoga*-Dakshināmūrti showing the path of salvation through Knowledge, but the *Vīna*-Dakshināmūrti showing the easier way to salvation through *Vina* and music which the *Yājnavalkya Smriti* speaks of in the lines referred to above [1], and which Tyagaraja, no doubt, has in mind when he says in his Sāramati piece, *Mokshamu galadā*, 'Vīnāvādanaloludau Siva-mano-

1. See my article on the 'Vinā' in the *Madras Music Academy Tyagarāja Centenary Conference Souvenir*, 1946, p. 57.

vidha merugaru mokshamu galadā '—' It is indeed hard for one to attain *Moksha* if one knows not the mind of Siva who always delights in playing on the *Vina*'.

Hence is Narada represented as going about eternally with his *Vina*, singing the glory of the Lord and proclaiming to the world that the Lord dwelleth not in Vaikuntha, nor in the sun, nor even in the hearts of yogins, but where His devotees sing.

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

Narada is the first Bhāgavata-musician ; the Lord delights in the beautiful music that Narada is ceaselessly singing in praise of Him ; 'Nārada-gāna-lola' (Athāna) and 'Nārada-sugāna-lola' (*Māpāla velasi*—Asāveri) ; and no wonder Tyagaraja venerated him as his *Guru* in more than one song of his. He feels his relationship with Narada so close that he calls Narada his friend ; 'Tyagaraja-sakha' (*Nāradamuni vedalina*, Pantuvarāli—*Prahlāda-bhakti-vijaya*). The Bhairavi piece *Sri Nāradamuni* is wholly devoted to this Prince of teachers going about with the *Vina* : 'Rājillu vīnagala gururāya'; so also the Darbār piece *Nārada guru-sāmi* in which Narada is described as the master of the entire music-lore—'Sāreku sangīta-yoga-naigama-pārangatudu'. In the well-known Vijayasrī piece, *Vara Narada*, Tyagaraja says in the charana that the Lord Himself proclaimed Narada as the greatest *Guru* and as identical with Himself. In the Kānada piece on Narada, Tyagaraja calls Narada the honey-bee on the lotus of *Nāda*, 'Sri Nārada nādasarasīruhabhringa', and one who knows the truth of the music of the *Veda*-born *Vina*—'Veda-janita-vara-vīnā-vādanatattvajna' [1]. In *Sri Raghuvara aprameya* in Kāmbhoji, he describes Narada as 'Svara-layādi-mūrchchanollasita' [2].

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1. Tyagaraja has evidently in mind the playing of *vina* in Asvamedha and other vedic sacrifices and the vedic statement which says that the *vina* is verily a form of the Goddess of Beauty and Prosperity—'श्रिया वा एतद्रूपं, यद्वीणा'

2. As it is in the text, this may also be taken as a description of Rama Himself, separating the last bit 'Narada-vinuta'.

The control of breath, mental absorption, and the maintenance of a blissful state have all made this art of music a veritable *Nāda Yoga*. Even the later evolved *Tāntric*, *Saivite* and *Yogic* schools assign a definite place to *Nāda* and accept the efficacy of its worship in spiritual realisation. The *Vijnāna Bhairava Tantra* says that the mental absorption produced by music gradually leads to the realisation of oneness with the Divine Spirit.

गीतादिविषयास्वादसमसौख्यैकतात्मनः ।
योगिनस्तन्मयत्वेन मनोरूढिस्तदात्मता ॥
तन्त्र्यादिवाद्यशब्देषु दीर्घेषु क्रमसंस्थिते ।
अनन्यचेताः प्रत्यन्ते परव्योमवपुर्भवेत ॥

The substance of all these teachings is found summarised in the beginning of all music treatises in Sanskrit. Our saint-composer was acquainted with these books and had, in practice, realised the truth and philosophy of *Nāda Yoga*. One music treatise, the *Svarārnava*, written as a dialogue between Siva and Pārvatī, which, tradition says, Narada himself gave to Tyagaraja, is taken as mentioned by Tyagaraja, at the end of his song *Svara-rāga-sudhā-rasa*, and as having been studied and understood by him. In his Dhanyāsi song, Sangīta-jnānamu, Tyagaraja mentions many of the musical authorities found in the books, Narada, Bhringi, Natarāja, Ānjaneya, Agastya [1] and Matanga ; and a longer list of these he mentions in his *kritis* saluting the great masters in the musical field—*Vidulaku mrokkeda,* adding here names like Lakshmī, Pārvatī, Sarasvatī, Brahma, Vishnu, Siva, Indra, Bharata, Kasyapa, Chandikesvara, Guha, Ganesa, Mārkandeya, Tumburu, Somesvara, Sārngadeva and Nandi, some of whom are authors of treatises and historical figures. According to time-honoured tradition, the first thing to do is to pay respect to one's elders and teachers and this Tyagaraja does in this song appropriately in the opening Rāga, Māyāmālavagaula.

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1. In 'Dehi tava pada' in Sahāna there is a reference to Agastya adoring Sita with music.

Previously, some songs of Tyagaraja which emphasised music as an aid to *Bhakti* were quoted. Now attention will be drawn to his songs which glorify music itself as the means to Mukti and as Mukti itself. Summing up, as it were, the *Phala-sruti* of music, he says in his Mukhāri song, *Sangita sāstra jnānamu* that the knowledge of musical lore, as handled well by Tyagaraja himself, would confer on one wealth, fame, good conduct, grace of the Lord, love for good men, devotion and love and above all the bliss of oneness with the Lord.

> Sangīta sāstra jnānamu sārupya–
> saukhyadame manasā—
> prema bhakti sujanavātsalyamu,
> Srīmad-Ramā-varakatākshamu,
> nema nishta yaso dhanamosangune
> nerpugalgu
> Tyāgarāju nerchina.

The bliss of music, which is verily the nectar of immortality lengthens life; in his Srīrāga *Pancharatna* piece, he says: 'Bhāva-rāga - layādi - saukhyamulache chirāyuvul kaligi.'

In his song *Svara-rāga-sudhā-rasa*, to which reference has been made more than once, Tyagaraja says first that *Bhakti*, combined with the ambrosial *Rasa* of *Svaras* and *Ragas*, is itself Heaven and salvation.

> Svara-rāga-sudhā-rasa-yuta-bhakti
> svargāpavargamurā manasā.

He then points out the origin of *Nāda* in the *Mulādhāra* and observes that knowledge and realisation of this *Nāda* is itself bliss and salvation.

> 'Mūlādhāraja nādameruguta
> mudamagu mokshamurā.'

In *Enduku peddalavale* (Sankarābharana), Tyāgaraja juxtaposes Veda and Sāstra, Advaita Jnāna and the secrets of the Nādavidyā, implying thereby that a mastery of the secrets of music confer the same *summum bonum* as Vedāntic know-

ledge and spiritual realisation gained by metaphysical pursuits. Sage Yājnavalkya says that one who understands music well reaches easily the path of salvation, the contrast suggested being with one who takes time and trouble to reach the same goal by other processes. Tyagaraja makes this contrast plain, when he says next in the same song that while the Jnāni, as the Gītā says,

बहूनां जन्मनामन्ते ज्ञानवान् मां प्रपद्यते ।

attains liberation after numerous births, he who has by nature a devoted mind and has also knowledge of *Rāgas* is verily a liberated soul here itself i.e., a *Jīvanmukta.*

> ' Bahu-janmamulaku paini jnāniyai
> baraguta mokshamurā
> sahaja bhaktito rāgajnānasahitudu
> muktudurā manasā '.

It is in this sense evidently that Beethoven also declared that music is a higher revelation than philosophy.

That music itself is *Jīvanmukti* is the implication of his question in the Sāveri song ' What if he is a *Samsārin,* he who can sing of the Lord with *Rāgas,* playing on the *Vina* ?'

> Bhāgavatula gūdi bhogamulella Hari-
> ke gāvimpuchu vīnāgānamulato
> naigamacharuni Srirāgamuna bāduchu
> Tyāgarāja-nutuni bāguga nammuvāru
> —Samsārulaite nemayya ?

In his Devagāndhāri piece Sītāvara, Tyagaraja prays that he may be blessed with the knowledge of music so that he might attain to that state of *Jīvan-mukti* which is the teaching of the *Gītā* and all the *Upanishads.*

God protects those devotees who combine divine love with music: Rāgasvara-yuta premabhaktajana-rakshaka (*Nā moralanu,* Ārabhi).

In his Sāramati song, *Mokshamu Galadā,* he affirms that music alone gains Jīvanmukti for one, and then he expatiates

on the origin of *Nāda* from *Om*, by the interaction of *Prāna* and *Agni*, as expounded in the *Sāstra* [1], and the manifestation of the seven svaras therefrom :

> ' Nī sad-bhakti-sangīta-jnāna-vihīnulaku
> mokshamu galadā
> prānānala-samyogamu valla Pranava nādamu
> sapta svaramulai baraga '.

He then observes that one cannot attain salvation if he does not know the mind and intention of Siva who is always delighting in playing on the *vina*, which reference to the *Vina*-Dakshinamurti I have already explained. Tyagaraja follows up the idea in his Begada piece, *Nādopāsanache*, where he says that Siva, Vishnu and Brahma attained to their high divine state by the constant worship of *Nāda*.

> ' Nādopāsanache Sankara Nārāyana
> vidhulu velasiri O manasā '.

That the secret of the thing is the realisation of the truth that the seven *Svaras* and *Nāda* emanate ultimately from the *Omkāra*, the *Pranava*, the *Udgītha* of the *Upanishads*, is emphasised more than once by Tyāgaraja. In his song in Hindola, *Sāmajavaragamana*, he describes Krishna as well versed in music-lore which is the nectar that came out of the *Sāma Veda* and as the light shining on the hill of *Nāda*, made up of the seven *Svaras* born of the *Pranava*, the matrix of the whole Veda.

> Sāma nigamaja sudhāmaya gāna vichakshana—
> Veda siro mātrija sapta svara nadāchaladīpa—

Tyagaraja's description of Krishna as Nādāchaladīpa, 'the light on the hill of *Nāda*' may be compared to what Upanishad Brahman says of Krishna (not distinguished from Rāma) in a

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1. See ***Sangita Ratnakara*** Ch. I, especially the verse :

नकारं प्राणनामानं दकारमनलं विदुः ।
जातः प्राणाग्निसंयोगात् तेन नादोऽभिधीयते ॥

Divyanāma sankirtana of his in Lalitā raga (*Ādi tala*): 'Samvidrūpa-nāda-pradīpa', the light of the Nāda which is of the form of pure consciousness; and in another long *Divyanāma* in Kalyāni, Upanishad Brahman addresses the Lord again as 'Nāda-pradīpa'.

Tyagaraja says again in his song *Vara-rāga layajnalu* in Chenchukāmbhoji, that the *Nāda* which issues forth is really the divine *Pranava*:

> 'Dehodbhavambagu nādamul divyamau pranavākāramane.' [1]

His song in Āndolika, (the *Raga*-name rocks us, as is were, on the billows of *Nāda*) *Rāga sudhā rasa*, says:

> 'The nectar of *Nāda-rasa* gives one the blessings of *Yoga*, *Yāga*, *Tyāga* and *Bhoga*. Drink that *Rāga-rasa*, O mind, and delight.'

Tyagaraja knows that those great souls who have knowledge of *Svara*, *Nāda*, and *Omkāra* are really *Jīvanmuktas*:

Rāga sudhā rasa pānamu jesi
rājillave manasā
yāga yoga tyāga bhoga
phala mosange
Sadāsiva mayamagu nāda omkāra svaravidulu
jīvanmuktulani Tyāgarāju deliyu

In the charana here, Tyagaraja says that *Nāda*, *Svara* and *Pranava* are of the very form of Sadāsiva. In his Nāta

1. There is no doubt in the reading 'Pranavākāra' meaning 'of the form of *Pranava*', for it echoes a passage in one of the works of Upanishad Brahman. It is one of the tenets of the school which Tyagaraja followed in respect of *Rama-nama-siddhanta*; Upanishad Brahman with whom Tyagaraja had connections, says in his *Divyanama-sankirtana* that all the names that issue forth from the ocean of Rama-nama are of the form of Brahma and *Pranava*-ब्रह्मप्रणवाकाराणि The manuscript of this musico-religious composition of Upanishad Brahman was secured by me from the Upanishad Brahma Math, Kānchipuram. For Tyagaraja, the *Nada* that issued forth took a double form: on one side it was musical, on the another of the form of *Rama-nama*; the former solidified itself again as the enchanting personality called Ramachandra.

pancharatna, he describes the Lord as the parrot within the cage of *Pranava*, 'Omkāra-panjara-kīra'; in *Mundu venuka* (Darbār) and *O Rama* (Ārabhi), he addresses the Lord as abiding in *Omkāra*, 'Omkāra-sadana' and 'Omkāra-dhāma'. I have already referred to the saint conceiving Rama as the very embodiment of the ambrosial essence of *Nāda*—'Nāda-sudhārasambilanu narākritiyāye'. In some other songs, he addresses the Lord as the embodiment of *Nāda*: 'Nādātmaka' in *Nībhakti bhāgya* (Jayamanohari) and 'Nāda-rūpa' in the Rītigaula piece *Nī daya galgute* and in the Kalyāni piece *Nammi Vacchina*; in *Nīdaya che Rāma* in Yadukulakāmbhoji and in *Talachinantane* in Mukhāri, he speaks of God as the embodiment of the *Brahmānandarasa* of *Nāda*—'Nāda-brahma-ānanda-rasa-ākriti', and 'Nāda-brahmānanda-rūpa'. That all music is but an aspect of the Lord's form has been stated in the *Vishnupurāna*:

काव्यालापाश्च ये केचिद् गीतकान्यखिलानि च ।
शब्दमूर्तिधरस्यैते विष्णोरंशा महात्मनः ॥

Reference should be made here to Tyagaraja's song in Chittaranjani (sung in Kharaharapriyā), a Sanskrit composition, in which he pays obeisance to Siva, whose body is *Nāda*, who is the quintessence of *Sāma Veda*, the delightful and the best of the Vedas, and from whose five faces *Sadyojāta* etc., the *Svaras* emanated.

नादतनुमनिशं शंकरं नमामि मे मनसा शिरसा ।
मोदकरनिगमोत्तमसामवेदसारं वारं वारम् ।
सद्योजातादि-पञ्चवक्त्रज-सरिगमपधनि-वरसप्तस्वर-
विद्यालोलं विदलितकालं विमलहृदय-त्यागराजपालम् ॥

It may be noted that in this purely Sanskrit piece, Tyagaraja has incorporated part of the *Mangalasloka* of the *Sangita-ratnākara* of Sārngadeva (I. i) वन्दे नादतनुं......शंकरम् ।

We cannot better close this chapter than with two of the composer's songs in which this high conception of music as the

supreme Yoga, in which even the Gods revelled, finds best expression. The song in Kalyānavasanta, *Nāda loludai*, calls us forth to attain *Brahmānanda* through *Nāda Upāsana*, which is the path followed by the Trimūrtis, the gods and sages :

> Nāda loludai Brahmānanda
> mandave manasā
> svādu phalaprada sapta svara
> rāga nichaya sahita-
> Hariharātmabhū surapati
> Sarajanma Ganesādi
> Vara maunulupāsinchare
> dhara Tyāgarāju deliyu

In his Garudadhvani *kirtana*, as if with a clarion call, Tyagaraja proclaims :

> 'Rama ! One that does not float on the ocean of music, adored by the Gods and *Vedas*, which is *Brahmānanda* itself, is verily a burden to the earth.'

> ' Srīnāyakākhila-naigamārchita-
> sangīta jnānamanu-Brahmānanda-
> sāgara mīdani dehamu bhūmi bhāramu '.

CHAPTER III

SĀDHANA

" Sāntamu leka saukhyamu ledu "

NEITHER *Jnāna* nor *Bhakti* is a matter of glib talk or vain claim, but one of sustained practice. One's life has to be entirely geared up to a new scheme of values and reorganised in a manner different from the daily humdrum or dissipation. For a spiritual aspirant or devotee who wants to realise his goal, a new syllabus of conduct is needed and a constant endeavour to acquire these new accessories and an eternal vigil to keep oneself upon the path can alone, in good time, bring him near his objective. As part of the Krishna Jayanti festival we see in some temples a feature called '*Uriyadi*' (உறியடி). A man has to get up a slippery pole smeared with oil, and, all the time, half a dozen men throwing jets of water at him; against these odds, he has to reach the top and knock off the prize tied up there. One's striving on the path of devotion and knowledge is like this; before one step is gained, one slips down ten steps. Just as in the story of our remembering the prohibited monkey when we are to take the medicine, we will find our adversaries coming up exactly when we vow to avoid them. We may vow to fast on *Ekādasi*; that morning, somehow our hunger will howl like a wolf. Not to mention the numerous external temptations and misguides, the mind steeped in age-long *Avidyā* suddenly lets us down, the senses take by ambush even the most vigilant and stab him on the back. Prahlāda says, in the *Bhāgavata*, that like half-a-dozen wives of a man, the senses, each hankering after its own, tear a man to pieces.

जिह्वैकतोऽच्युत विकर्षति माऽवितृप्ता
शिश्नोऽन्यतस्त्वगुदरं श्रवणं कुतश्चित् ।
घ्राणोऽन्यतश्चपलदृक् क्वच कर्मशक्तिः
बह्व्यः सपत्न्य इव गेहपतिं लुनन्ति ॥ VII. 9. 40.

Hence it is that our scriptures and teachers have insisted upon an elaborate processing of our whole being through *Sādhanas* of various kinds. The acquisition of the *Sādhana-Sampat* is the first requisite.

In his *Bhāshya* on the *Brahma Sutras*, Sri Sankara, interpreting the first *Sutra* ' *Athāto Brahmajijnāsā* (अथातो ब्रह्मजिज्ञासा) says that the significance of the word *Atha* (अथ)-'then' —here is that one should embark on an enquiry into *Brahman* after the acquisition of the required *Sādhana sampat.*

तस्मादथशब्देन यथोक्तसाधनसंपत्त्यानन्तर्यमुपदिश्यते ।

And he further says that this *Sādhana sampat* consists of :

(1) *Nitya-anitya-vastu-viveka*, discrimination of the mundane and spiritual values, the perishable and the everlasting.

(2) *Iha-amutra-phala-bhoga-viraga*, or simply, *Vairāgya* - non-attachment and the non-desiring of enjoyment of any fruit here or in the hereafter.

(3) *Sama-dama-ādi*, mental tranquility, control of senses; *Uparati* or refraining from further acts; *Titiksha*, bearing or being unaffected by the dual condition of pleasure and pain, heat and cold, gain and loss and so on; *Samādhāna* or concentrated attention; and *Sraddhā* or faith.

(4) The fourth *Sādhana* is *Mumukshutva* or the yearning for release from bondage in *Samsāra.*

उच्यते नित्यानित्यवस्तुविवेकः, इहामुत्रफलभोगविरागः, शमदमादिसाधनसंपद्, मुमुक्षुत्वं चेति । [1]

While such are the *Sādhanas* mentioned by a *Jnānin*, Narada speaks of the following in his *Bhakti Sūtras* :—

तस्याः साधनानि गायन्त्याचार्याः । तत्तु विषयत्यागात्, सङ्गत्यागाच्च । अव्यावृत्तभजनात् । लोकेऽपि भगवद्गुणश्रवणकीर्तनात्, मुख्यतस्तु महत्कृपयैव

1. See also *Vivekachudamani* of Sankara, *Slokas* 17-31.

भगवत्कृपालेशाद्वा। महत्सङ्गस्तु दुर्लभोऽगम्योऽमोघश्च। लभ्यतेऽपि तत्कृपयैव। तस्मिंस्तज्जने भेदाभावात्। तदेव साध्यतां तदेव साध्यताम्। दुःसङ्गस्सर्वथैव याज्यः।

> "Of that *Bhakti*, the Āchāryas give the *Sādhanas* as the avoidance of sense-pleasures and attachments; ceaseless worship of the Lord; listening to and singing the Lord's glory; the grace of the self-realised souls and of God; the company of great souls is very important; it is difficult to get but once attained it never fails; for, the good and godly are not different from God himself; therefore, one should strive and strive for *satsanga* or the company of the good, and avoid completely the company of the bad."

Acts of worship, singing of the Lord's glory and listening to it are both means of stabilising one's devotion and forms of that devotion itself. According to the dictum 'यान्येव साधनानि तान्येव लक्षणानि' what are means from one point of view and in one stage are the spontaneous emanation of the end itself, from another standpoint and in another stage. In fact, the whole thing is a continuous process, the means rising upon the substratum of the end, like waves on the ocean and then becoming part of it.

Therefore, we shall deal with these acts of worship etc., on a later occasion when we study the phases and forms of devotion. Of singing of the Lord's glory, we have already spoken to some extent when we considered music as *Sādhana* and we shall come to it again later. We shall see now what Tyagaraja has to say on the other *Sādhanas* quoted above from Sankara and Narada.

The Sahana song *Ūrake* is a compendious utterance of all the requisites (*sādhanas*) of true *bhakti*:

> Can Rama-bhakti be had easily by those who always cherish in their minds worldly life as

the ideal to be coveted ? It must be difficult of attainment except for those blessed souls who regard family, relations and material wealth as evanascent ; those who have the darsana of pious men, serve them constantly, listening to their instructions, meditate in their mind on Hari, realising that everything is full of Hari and thus attain salvation, and those fortunate people who, discarding worship characterised by *rājasa-guna*, always chant the Mantra of mantras (*viz.* Rama's Name) shining ever on the tongue of Tyagaraja.

Nitya-anitya-vastu-viveka, the discrimation of the mundane and spiritual values, the discarding of the former and the prizing of the latter, and *Vairāgya* or having no desire for enjoyment here or in the heavens, go together. We find Tyagaraja affirming the dew-like evanascence of worldly pleasures in *Nādupai* which is believed to be one of the clearly autobiographical pieces ; we find him condemning sense-pleasures, wealth, *Kāma* and *Artha* and the valuing of mundane things in many a song of his. Both in teaching and practice, he shunned the rich and their flattery and the wealth that they would give. He asks :

'Nidhi chāla sukhamā, Rāmuni sannidhi seva sukhamā, nijamuga balku manasā '.

"Tell me in truth, O mind, is treasure highly gratifying or the enjoyment of the presence of the Lord ?"

By playing on the words *Nidhi* and *San-nidhi*, as the true poet that he is, he underlines that God's presence is the better, the greater *Nidhi* or treasure. Further,

'If you want to glut yourself, take to the more delectable dishes of the nectar of Rama's thought and devotion ; why these curds, butter and milk ?'

Dadhi-navanīta-kshīramulu ruchiyo Dāsarathi-dhyāna-bhajana-sudhārasamu ruchiyo '.

'Mamata-bandhana - yuta - narastuti sukhamā, Sumati-
Tyāgarāja-nutuni kīrtana sukhamā.'

'Sing of the Lord whom the wise Tyagaraja has praised. Do not indulge in flattery of mere men stuck up in their own petty egoism'.

He refers again to the fatigue of waiting upon princes, in the Rītigaula song *Nīdaya galgute.*

To Tyagaraja, Sri Ramachandra was not only the great God, but, to the artist in him, God Himself was also the great savant and patron of Letters, who alone could fully enjoy the beauty and worth of his creations. Rama is the *Rasika* (*Deva Rama*-Saurāshtra), the *Rasika par excellence*, the *Rasika Siromani.* To whom else could he then, as an author, dedicate his works? Let me quote the text of a song in the rare Ranjani Raga which has recently attained some popularity:

'O! *Dharmātman*! When I firmly believe that you are my wealth, you constitute my material needs, you are my God, how can I bring myself to flatter low fellows wallowing in the mire of life or dedicate my work to depraved men of the court'?

Durmārgacharādhamulanu
dora nīvana jālarā
Dharmātmaka dhana-dhānya-
Daivamu nīvai yundaga
paluku botini sabhalona
patita-mānavula kosagu
khalula nechchata bogadani Srīkara
Tyāgarāja-vinuta

The contrast in *Dharmātmaka* and *patitamānavalu* is to be noted; God, the patron par excellence is the embodiment of virtue, whereas worldly patrons are the embodiment of vices; and the address *Srīkara* at the end is also to be noted for the real lasting *Sri* or any reward worth aspiring for by dedicating

noe's artistic creations is to be sought from Him, the source of all worldly and non-worldly treasures, not from petty chiefs and local zamindars who could give a few chips. The Raga-name again is significant: *Ranjana* or pleasing is the end of an art; while other singers would yearn after the '*ranjana*' of rich men of the world, our Saint singers considered God alone as the proper patron for '*ranjana*'.

In his Yamunā-kalyāni song, *Nārāyana Hari*, Tyagaraja says:

> 'Lord! I do not rely on the transient wealth of the world. I shall not beg of rich men, flattering them with compositions in their praise. I shall not frequent places infested by greedy men possessed by the devil of desire and attachment?'

Long before Tyagaraja, King Somesvara, one of the music authorities saluted by Tyagaraja (*Vidulaku* - *Māyāmālava* - *gaula*) said in the music section of his work *Mānasollāsa* (A. D. 1131), when dealing with music compositions, that he who, out of avarice, sings of worthless men of the world becomes the object of censure by the good souls; on the other hand, he who sings of the Lord in devotion attains salvation:

> यस्तु गायति लोभेन प्राकृतान् गुणवर्जितान्।
> स निन्द्य: स्यात् सतां मध्ये स हास्यायतनं महत्॥
> देवान् गायति यो भक्तया तस्य मुक्तिर्भवेद् ध्रुवम्। [1]

which shows that not only is this tradition of shunning *narastuti* long established but has been recognised even in theoretical texts on the art.

Having denounced *Nara-stuti* and *Artha* in the above songs Tyagaraja condemns *Kāma* in another set of songs. In his piece in Bindumālinī '*Entamuddo*', he contrasts the superb beauty and charm of the Lord and the charms of women, and wonders why even great men allow themselves to be engaged in the thought of the latter. In *Menu jūchi mosa*, whose

1. I am quoting from the ms. of the unpublished portion of this work.

Raga, Sarasāngī, was probably chosen by Tyagaraja ironically, he debunks the so-called features of attraction in a woman.

> 'O mind! Do not get deluded by the illusory personal appearance of women. If you only see their inside, you will realise that it is only a cloak over filth.'

In the Nātakuranji song, whose key quietens us down to a calm, Tyagaraja asks: "How could Rama's grace come O Mind, if you give yourself up to the senses, to *Natas* and *Vitas*?".

> 'Manasu vishaya-nata-vitulaku
> osangite mā Rāmuni kripa
> galguno manasā.'

In a Todi Divyanāma *Re Mānasa chinthaya*, Tyagaraja says that the Lord is a delighter of the hearts of only those, who have eschewed lust: 'Gata-kāma-jana-hridayārnava-kalādharuni', and in the auspicious Surati piece *Patiki hārati* he describes the Lord as the destroyer of foes like kāma, 'Kāmādiripuvidāriki'; even so, the Lord is inaccessible to those whose hearts are obsessed with pride—'Garva-mānasa-dūra' in the *Utsava*-piece in Sankarābharana [1] '*Sītākalyāna*'.

We may cite the following pieces to illustrate *Iha-amutra-phala-bhoga-viraga*, i. e., absence of desire to enjoy any pleasures here or in the heaven: In *Vārijanayana* in Kedāragaula, he says:

> 'O Lotus-eyed Lord!................I shall not accept wealth, progeny etc., which will only make me forget you even as Sugrīva did. I shall not accept chariots and horses and defeat kings even as Arjuna did. All the nine treasures that I desire are your japa. I will not get enmeshed in vain material desires.'

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1. As 'Gaurikalyānam' is sung in this song the Raga chosen is Sankarābharana.

Varālandu kommani in Gurjari expresses this aversion for all boons and gifts other than Bhakti and Moksha:

> ' Is it fair for you to trick me by giving me boons when what I want is your Bhakti? Prahlāda stands as a witness for those who do not hanker after small things and on whom the true greatness of devotion was conferred. Even for one like Dhruva who would want temporal gains, you would give the highest and permanent position. Therefore, offer me no boons, offer me your grace.'
>
> ' Varālandu kommani nāyandu
> vanchana seya nyāyamā.'

All our poets, teachers and philosophers have observed that it is the most difficult thing to secure human birth, *Manushya Janma*, and having attained it, one must make good by striving for the *summum bonum* and not dissipate oneself and let go the grand opportunity given. This hard-earned human life is short and the careful man will be up and making hay while yet the sun shines. Says Tyagaraja:

> " Understanding the opportunity afforded, one must acquire merit; otherwise the fool might as well not exist ". — —
>
> Samayamu delisi punyamularjinchani kumati
> yundiyemi poyi yemi (Asāveri).

In his *Proddu Poyenu* in Todi, Tyagaraja says:

> ' Time is fleeting, O Mind! Set about in earnest to worship Rama. Of the life-time, a portion is spent in sleep and another in enjoyment of sense pleasures. Rising early, one spends his time in flattering men at the prompting of his three-fold worry (*tāpatraya*) and goes about like a bull, eating at any place, anything that he can get and wastes himself out in ignorance. Immersed in the

seemingly attractive samsāra, he spends some time; then, he spends another portion of time in gossip with other worldly-minded men. For a time, he transports himself in the joys of family and wealth and gets infatuated. Disappointments however come and then he droops down. Suddenly the sight of the successful neighbour oppresses him with jealousy. By this time, old age claims him and renders him decrepit; he attempts now to perform some meritorious rite or ritual and even while doing it, mistakes, greed and miserliness make him a prey to *Rajoguna* and without getting any peace thereby, he gets a fresh term of restlessness.'

Cf. Sri Sankara in his *Vivekachūdāmani* :

जन्तूनां नरजन्मदुर्लभमतः पुंस्त्वं ततो विप्रता etc.

Also the well known verse in Bhartrihari's *Vairāgya-sataka*—

आयुर्वर्षशतं नृणां परिमितं रात्रौ तदर्धं गतं
तस्यार्धस्य परस्य चार्धमपरं बालत्व-वृद्धत्वयोः ।
शेषं व्याधिवियोगदुःखसहितं सेवादिभिर्नीयते etc.

The Lord has given us excellent limbs and faculties and in what greater work can we employ them well than in the service of the Lord Himself? Kulasekhara gives each limb of his the following duties :

जिह्वे कीर्तय केशवं मुररिपुं चेतो भज श्रीधरं
पाणिद्वन्द्व समर्चयाच्युतकथां श्रोत्रद्वय त्वं शृणु ।
विष्णुं लोकय लोचनद्वय हरेर्गच्छाङ्घ्रियुग्मालयं
जिघ्र घ्राण मुकुन्दपादतुलसीं मूर्धन्नमाधोक्षजम् ॥ *Mukundamālā.*

"O Tongue! praise the Lord. O Mind! adore him. Ears! hear the glory of Achyuta. Eyes! see Lord Vishnu. Feet! walk to his temple.

Nose! inhale the Tulasi of Mukunda's feet.
O head! bow to the Lord."

The *Bhāgavata* also calls upon the devotee to dedicate every limb and faculty to the service of God. Ambarīsha, the *Bhāgavata* says, did so:

स वै मनः कृष्णपदारविन्दयोः
वचांसि वैकुण्ठगुणानुवर्णने ।
करौ हरेर्मन्दिरमार्जनादिषु
श्रुतिं चकाराच्युतसत्कथोदये ॥
मुकुन्दलिंगालयदर्शने दृशौ
तद्भृत्यगात्रस्पर्शेऽङ्गसंगमम् ।
घ्राणं च तत्पादसरोजसौरभे
श्रीमत्तुलस्या रसनां तदर्पिते ॥
पादौ हरेः क्षेत्रपदानुसर्पणे
शिरो हृषीकेशपदाभिवन्दने ।
कामं च दास्ये नतु कामकाम्यया
यथोत्तमश्लोकगुणाश्रया रतिः ॥
एवं सदा कर्मकलापमात्मनः
परेऽधियज्ञे भगवत्यधोक्षजे ।
सर्वात्मभावं विदधन्महीमिमां
तन्निष्ठविप्राभिहितः शशास ह ॥ IX. 4. 18-21.

Tyagaraja takes up this idea and pities those misguided men who put their limbs, bodies and faculties to other and despicable uses. 'Is it for these activities that the body has been nurtured' he asks in a Mukhāri song.

'Without using the body for Your service and for getting nearer to You, people wander here and there, slaves to desires, Without constantly attempting to earn the grace of Your look, people

cast wistful eyes upon women. Without always engaging themselves in singing Your name, people waste their time in gossip. Without using their hands for worshipping You, they stretch them for receiving gifts. Without using their legs to make *pradakshina* of the temple, people run about, for receiving *dakshina*. They do not acknowledge that they are Your own. Yama, therefore, jubilantly claims them as his own. Is it for this that the body has been nurtured?'

Indukā Ī tanuvunu benchina
nī sevakuleka nīdu chentakurāka
āsa dāsudai atulitu dirigu
niratamu nī drishti neyārjinchaka
orula bhāmalanu orajūpulu jūchu
sāreku nāmasmarana jeyaka
yūri mātalella yūraka vadaru
karamulato pūja gāvimpakadāchi
dharalona leni durdānamulaku chāchu
vāramu nī kshetra varamula chuttaka
bhūriki mundugā pāripāri tirugu
nīvādani peru nindu vahinchaga
nāvādani Yamudu navvuchu bādhinchu
rāvayya Srī Tyāgarāja vinuta ninnu
bhāvinchaka proddu bāragottukone

In his better known Nīlāmbarī song *Ennaga manasukurāni*, Tyagaraja asks:

"What is the use of the eyes and their brightness if they do not feast upon the beauty of the Lord? What is the use of having a body which is not for embracing with love the blue-hued Lord? Of what use are the hands which do not worship the Lord with flowers? Why have a tongue which does not sing of Rama?"

As to the acquisition of the *sādhanas* of mental tranquility, self-control, *sama, dama* etc., in his well-known *Nidhi chāla sukhamā,* quoted already, Tyagaraja asks in the first charana :

> "Is it happier to bathe in the Ganges of *sama* and *dama,* or in the miry, stagnated well-water of evil sense pleasures ?"
>
> Dama-samamanu Gangā-snānamu sukhamā
> kardama-durvishaya-kūpasnānamu sukhamā.

In *Samayamu delisi* (Asāveri), he insists of *sama* being present with *Bhakti* : Samatatodi dharmamu jayamegāni.

That all this incessant avarice, exertion and accumulation is of no point, is the burden of his Desiya Todi song, *Rūkalu padivelu.*

> 'Though you may have tens of thousands of rupees, what you actually need is a handful of rice. Though you may have an immense quantity of clothing, you need only one for wearing. Though you may possess extensive territory, you require only three cubits of space to lay your body to rest. Though you may have hundreds of varieties of cakes, you can take only as much as your mouth can hold. Though the river may be full of water, you can draw from it only as much as your vessel can hold.'

The great need for *sama* or mental tranquility is rightly emphasised by Tyagaraja in a whole song, where he drives home the teaching that if the mind has not ceased to be feverish, no learning and no austerity is of any use. Who does not know Tyagaraja's song in Sāma ?

> "Without *sānti* or tranquility, there is no happiness, be he one who has controlled his senses, be he a *Vedāntin,* be he possessed of family and wealth, be he one who has done *japa* and *tapas,*

be he a scholar in *Vedas* and *Sastras*, be he a performer of *Yagas* and other meritorious *karmas* and be he one who has established himself as a renowned *Bhāgavatar*."

Sāntamuleka soukhyamuledu sārasadalanayana
dāntunikaina vedāntunikaina
dārasutulu dhanadhānyamulundina
sāreku japatapa sampada galgina
āgama sāstramulanniyu jadivina
bāguga sakala hridbhāvamu delisina
yāgādikarmamulanniyu jesina
bhāgavatulanuchu bāguga beraina

The active cultivation of these when aided by Lord's grace endows us with the spiritual requisites: In his Ārabhi *Pancharatna*, the Saint says that happiness born of quietude, self-restraint, contentment etc., is a blessing bestowed by the Lord Himself: 'Dama-samādi-sukhadāyakudu'.

'Āchāryavān veda' (आचार्यवान् वेद), says the Veda. In all schools of our philosophy and religion, one is to imbibe the teaching from a Guru. The living contact of a teacher is a basic feature, not only of our spiritual knowledge, but also of all our literary and artistic knowledge. I mentioned in the previous chapter how Narada, the first and foremost Bhāgavata-musician, was considered by Tyagaraja as his greatest teacher on whom he composed about four pieces. The absolute need of a Guru for any *Sādhaka* is the subject of a Gaurīmanohari piece:

'Guruleka yetuvanti guniki deliyagabodu
karukaina hridroga gahanamuna gottanu Sadguru
leka yetuvanti'.

"Without a Guru, whatever might be one's merits and qualities, it will not be possible to cut the deep forest of this mental disease or to acquire knowledge or wisdom............A Guru alone will

> be able to protect one by administering, with love, the medicine of spiritual initiation and enlightenment, and to keep the mind free from attatchment ".

In his Dhanyāsi song *Nīchittamu nirmalamu,* Tyagaraja conceives God Himself as the Guru, who like the soap-nut clarified his mind, like the bee stung him and converted the pupil into Himself, like the Sun destroyed the darkness and like the philosopher's stone transformed the base metal of his nature into gold.

Among the *Sādhanas* mentioned by Narada in his *Bhakti Sūtras,* which I quoted at the beginning, the seeking of the company of the great souls, *Sat-sanga,* was spoken of as highly efficacious. Narada considers it as the chief *Sādhana* and deems the good souls as God Himself. The *Bhāgavata* stresses the need for *Sat-sanga* again and again. Sage Kapila says in his teachings to his mother Devahūti (III. 25-24-5):

त एते साधवः साध्वि सर्वसङ्गविवर्जिताः ।
सङ्गस्तेष्वथ ते प्रार्थ्यः संगदोषहरा हि ते ॥
सतां प्रसङ्गान्मम वीर्यसंविदः
भवन्ति हृत्कर्णरसायनाः कथाः ।
तज्जोषणादाश्वपवर्गवर्त्मनि
श्रद्धारतिर्भक्तिरनुक्रमिष्यति ॥

Again Rishabha, in his teachings, observes that the resorting to great ones is verily the door to liberation. It is a matter of common knowledge that great conversions of worst men have taken place at such holy contacts.

महत्सेवां द्वारमाहुर्विमुक्तेः
तमोद्वारं योषितां सङ्गिसङ्गम् ।
महान्तस्ते समचित्ताः प्रशान्ताः
विमन्यवस्सुहृदस्साधवो ये ॥ V. 5. 2.

In the Lord's own *Upadesa* to Uddhava in the XI book, we read:

ततो दुःसङ्गमुत्सृज्य सत्सु सज्जेत बुद्धिमान् ।
सन्त एतस्य छिन्दन्ति मनोव्यासङ्गमुक्तिभिः ॥
सन्तोऽनपेक्षा मच्चित्ताः प्रशान्ताः समदर्शिनः ।
निर्ममा निरहङ्कारा निर्द्वन्द्वा निष्परिग्रहाः ॥
तेषु नित्यं महाभाग महाभागेषु मत्कथाः ।
संभवन्ति हिता नृणां जुषतां प्रपुनन्त्यघम् ॥ XI. 26. 8

Neither *Yoga* nor *Sāmkhya*, neither *Dharma* nor recital of sacred scriptures, neither *Tyāga* nor any other benefactions and gifts, neither austerities nor sacrifices, neither holy places nor practice of yogic injunctions, bring God to one as the contact of the great men does, the contact which destroys all other evil associations. The Lord says:

न रोधयति मां योगो न सांख्यं धर्म एव च ।
न स्वाध्यायस्तपस्त्यागो नेष्टापूर्तं न दक्षिणा ॥
व्रतानि यज्ञश्छन्दांसि तीर्थानि नियमा यमाः ।
यथावरुन्धे सत्सङ्गः सर्वसङ्गापहो हि माम् ॥ XI. 12. 1-2.

One of his five epic songs, in the most auspicious Raga, Sri Tyagaraja wholly devotes, most significantly, to the great souls, the *Mahānubhāvas*:

> 'Salutations to all noble souls!
> 'Salutations to all those noble souls who see the beautiful face of the Lord in their own hearts and enjoy infinite bliss!
>
> 'Salutations to all those noble souls who have realised the Lord of incomparable beauty, the delighter in the singing of Sāman! All those noble souls who roved the deep forest of their hearts and found the Lord's image!

'All those noble souls who have offered the lotuses of their hearts at the feet of the Lord; who have necklaces shining with the gem of the Lord's qualities, who with knowledge, friendship and grace, bless the world with their ambrosial looks; who in proper form and with the knowledge of *svara*, *laya* and *rāga*, sing sublime songs on the supreme Lord who is the redeemer of the fallen; who have the direct vision of the majestic gait of the Lord and get enthralled and immersed in the ocean of bliss!

'All those great ones, the noble Bhāgavatas, sages, and gods, the Moon, the Sun, Sanaka, Sanandana, the Dikpālas, the Devas, the Kimpurushas, Prahlāda, Nārada, Tumburu, Ānjaneya, Siva, Suka, Brahma and the Brahmans, the holy ones, the great and imperishable souls that are in eternal enjoyment of *Brahmānanda*!

'All those who have known Your mind and have discarded the false faiths, and who enjoy the bliss of singing the praise of Your *gunas*, Your form, the greatness of Your Name, Your prowess, Your tranquil mind and Your truthful word!

'All those who have known the secrets of the Bhāgavata, the Rāmāyana, the Gītā, the Vedas, Sāstras, Purānas, and the six sects of Siva and other deities, who have understood the mind of all the thirty-three crores of gods, all those who attain to a long life with the joy of *Bhāva*, *Rāga* and *Laya* and attain endless bliss!

'Salutations to all those great souls, the friends of Tyagaraja!

'Salutations to all those who with hearts flooded with love call forth His Name and are the true

servants of the Lord praised by Tyagaraja, salutations to all those great souls!'

The books are mere faggots, it is the Guru and the Sādhus whose contact gives the igniting spark. Says Tyagaraja, in his song *Buddhi rādu* in Sankarābharana:

'Wisdom won't come, even though one has mastered all the great branches of learning, if one does not imbibe them through the words of the great ones.

'Though one does a good deal of charity with grains and money, if one has not drunk deep of the nectar of the words of the great ones, the single-minded devotees of the Lord, wisdom won't dawn.

'One may read the Bhāgavata, Rāmāyana and other sacred books, but until one associates with those who have a true knowledge of the significance of God's *Avatāra* among men, one will have no wisdom.

'Though one might practice Yoga and attain Siddhis, wisdom will not be his, if one has not gained the friendship of Rama's devotees.'

Buddhirādu buddhirādu
peddala suddhulu vinaka
buddhirādu buddhirādu
bhūri vidyala nerchina
dhānya dhanamula cheta
dharmamentayu jesina
nānyachitta bhaktula
vāgamritapānamu seyaka (Buddhi)
mānaka Bhāgavata Rāmāyanamula jadivina
mānushāvatāra charita marmajnula jatagūdaka
yogamulabhyasinchina (Buddhi)
bhogamulento galigina
Tyāgarāja nutudau Rāmadāsula chelimi seyaka.

We find here an excellent summary of what the Bhāgavata has said on the value of and the need for *Sat-sanga.*

In a Punnāgavarāli song, Tyagaraja exclaims at the gain of *Sat-sanga*, as a great good fortune :

> ' Inta bhāgyamani nirnayimpa
> Brahmendrādula taramā ?
> Chintanīya Srī Rāghava ninu madi
> chintinchu sujanula pūjinchinavāri.'

> ' Is it possible to measure the good fortune of those who get and worship the great ones who meditate on the Lord ? Dullards and people of unsteady minds, heinous sinners and those who have no hope of salvation, if only they join the company of those that worship you, the Matchless One, they will become equally blessed.

> ' Those who grovel in *Māyā Samsāra* and are immersed in lust and similar vices, if only they seek the darsana of those Bhaktas who have real faith in the Lord and are always floating in the flood of Lord's contemplation, they will be equally blessed.

> ' Those that follow the drab routine of life without knowledge of the Truth, those that do not tread the path of *Dharma*, if only they think of the rare fortune of the pure-minded, who meditate upon the bliss of enjoying the Lord's *gunas*, they will be equally blessed.'

While it is imperative on the part of the aspirant to resort to a Guru, the obligation on the part of the great souls has not been left unemphasised. It is generally believed that the ideal of seeking life and trouble, again and again, to be of service and help to erring humanity is Buddhistic. It is really not so. The ideal of saints going about to bless the deserving aspirants,

of *Jivanmuktas* still continuing here for *loka-sangraha*, is found in Hindu scriptures. The entire idea of *Guru* and *Sat-sanga*, which has assumed this necessary emphasis in our scheme of spiritual endeavour, is a complete refutation of the criticism. Let me quote one of the fine verses in the hymn of Prahlāda to God Krishṇa in the *Bhāgavata*. Prahlāda criticises the mute penance-doers, retired in forests, endeavouring for their own single salvation, oblivious of the sufferings of the erring masses, and he says that he does not desire his own absolution until these pitiable people have all been taken along.

प्रायेन देव मुनयः स्वविमुक्तिकामाः
मौनं चरन्ति विपिने न परार्थनिष्ठाः ।
नैतान् विहाय कृपणान् विमुमुक्ष एकः
नान्यं त्वदस्य शरणं भ्रमतोऽनुपश्ये ॥

It is in such a mood that Tyagaraja exclaims: 'Are there no great men here to protect these pitiable people ?'

'Evarina lera peddalu
ilalona dīnula brova'

Here again, we may note a sense of irony in the name of the Raga, which is Siddha-sena. 'There are armies of realised souls - Siddha-sena; would not one of these come and uplift these fallen souls ?'—is perhaps the suggestion.

I have touched here upon only such songs of Tyagaraja as have a greater or fuller reference to the subject of *Sādhana*. There is however hardly any song of his which does not point out to us the discrimination between the mundane and spiritual values, does not call upon us to develop *Vairāgya* towards material acquisitions and sensual gratifications and does not show the need to develop contentment, mental poise and love for the godly souls who alone can bring to us the Kingdom of God.

CHAPTER IV

REFORMIST ZEAL

"Adi Kādu Bhajana"

In all walks of life, in the pursuit of any laudable activity, when a large number of persons take to it and with passage of time the prestige of association with that activity grows and could be taken advantage of, the ideals are not always well kept up and corruptions set in. Owing to ignorance, idleness, vanity, avarice and other extraneous motives, there arise among the adherents misguided innocents, formal token-followers, imposters and several categories of exploiters. It therefore becomes necessary for those that realise the ideals in truth to endeavour to emphasise the fundamentals, criticise the non-essential aberrations and condemn all abuse and exploitation. In this country, where religious and spiritual pursuits are with the people so much, there is no end to these kinds of defects developing on a large scale; and time and again, our writers and saints have tried to purge the movements of all accumulations thrown up by the deficiency of men's ability and character,—*Purusha-dosha.* The true *Bhakta* and *Jnānin* that Tyagaraja was, he saw around him dry disputants among scholars, tiresome ritualists among performers of *Karmas* and those who made a livelihood out of their formal allegiance to the role of *Bhāgavatas.* All these, Tyagaraja denounced thoroughly. Many of these songs form interesting reading, as Tyagaraja empolys in them a large number of similes and analogies. We find in them Tyagaraja's poetic gifts, his satire and sarcasm.

We had occasion to refer to Tyagaraja's ideas on how best the art of music should be cultivated and his criticism of those who had no grasp of the high significance of that art and degraded it by their association. We shall presently speak of his reformist zeal manifesting in the field of *Bhakti.*

Tyagaraja bemoans in a number of songs the ignorant, the misguided and the vicious, and how they waste their time and ruin their life. Three long *Divyanāmas* of his may specially be mentioned for the comprehensive survey the saint makes of the ways of these men: *Enduko bāga teliyadu* in Mohana, *Evaru teliyanu* in Punnāgavarāli and *Rāma Rāmakrishnā yanare* in *Gaulipantu.*

> They do not realise that the body is perishable, and material possessions evanascent like dew, and go on building big houses, gathering servants, filling their stomachs and fattening their bodies; employing iniquitous ways, they cheat others of their money, run after women like dogs after bitches, fall prey to several diseases, and waste their patrimony and become the object of derision.

Others there are, Tyagaraja adds, in *Evaru teliyanu,* in his scathing style which comes into prominence in songs of this type, who wander from place to place coveting others' money and women; who quarrel with parents at the instance of their wives; and who indulge in falsehood and the flattery of the rich.

Look at this table of vices in the Gaulipantu song above referred to:

> Indulging exultantly in hypocritical talks, with envy for others' prosperity, but still passing kind words to them, with sweet talk on the lips and poison at heart—vices, losing themselves in which men are unable to take to the path of redemption shown by Tyagaraja.

Similarly, in three other pieces, Tyagaraja projects the picture of a true devotee. In a Varāli piece, *Karuna elāgante,* Tyagaraja defines the person to whom the grace of God will come:

> He will not utter a lie, will not approach low people with requests, will not wait on kings even,

will not eat flesh, will not drink, will not do injury to others, will not refrain from study, will not seek the three cravings for wife, wealth and progeny, will not exhibit any exultation even if he should become a *Jivanmukta*, will not be deceitful or treacherous, will not be fickle-minded, will not make himself unhappy and, believing full well that there is the eternal witness of the Lord, will not swerve from his aim.

The blessed soul is the subject of a Kāpi song *Atade dhanyudu*:

He alone is blessed who constantly meditates on the lotus feet of Rama and who, unflaggingly engaged in the singing of the Lord's name to his heart's delight, dances in the Lord's presence; who is cheerful, seeking the company of the good, frees himself of all worries and keeps himself joyous; who, realising that all else is false, wards off the six inner enemies which hide the real Truth from him, and reposes his entire faith in Sri Rama; who knows the real significance of Rama Nāma, who turns his high birth to good account, and who does not put on false garbs out of greed and does not deceive himself.

Listen to this conduct of the devotee in Begada, *Bhaktuni chāritramu* :

O Mind! listen to the conduct of a devotee of Sītārāma! the devotee who, without attachment to sense-pleasures, seeks Him, becomes a *Jivanmukta* and enjoys supreme bliss. Such a devotee should not boast of his having done *Japa* and *Tapas*; he should not behave or speak like a hypocrite; should not be weak, fickle-minded and lost in attachments; should not regard material prosperity as real; should never make distinction

between Siva and Mādhava; should make no profession out of his qualifications; should not allow the sway of *Rajas* and *Tamas*, should not desist from yogic practice and should never forget Sri Rama.

Regarding the Lord's Name Tyagaraja says, it should be recited and repeated, but such repetition is to be impelled by constant devotion to the Lord. Otherwise, one does not know the real sweetness of the Lord's Name. A mere lip-repeater is like a male putting on the female's dress; but could he understand and enter into the true character of a chaste wife? From such masqueraders, no good will come; one can as well hope to draw milk from a tiger in a cow's skin. This is what he says in his familiar Kharaharapriyā song *Rāma nīyeda* :—

> Rāma nīyeda prema rahitulaku
> nāma ruchi telusunā, O Sita-Rama
> kāminī vesadāriki sādhvī nadata
> emaina telusunā rīti,—
> ... ...
> puli go-rūpamaina ... sisuvu pālu galguna.

A song in Madhyamāvati, *Nalina lochana*, asks:

If one does spurious *dhyānam* like a crane, will his object of salvation be fulfilled?

> Konga vanti dhyānamu jesine
> dana korika gonasāguna.

If one does penance with attachment and avarice, will he attain salvation?

> Rāga lobhamulato dapamu jesite
> baragati galuga nerchuna.

It is not *Bhajana* as such but true *Bhajana* of the Lord that is the means of welfare in the hereafter—Para-loka-sādhana; such true Bhajana is what one does without lust, avarice,

delusion and other sins and it is such a *Bhajana* that is the effective antidote of the ills of mundane life and the transmigratory cycle.

> Smaralobha mohādi pāpulanu
> smariyinchake Sri Ramabhajana
> para loka sādhaname manasā etc.
> (*Paraloka* - Pūrvakalyāni)

The futility of *Bhajana* done for vanity and advertisement is mentioned in *Tappagane* in Suddhabangala—(Meppulakai koppulugalameti janula jūchi bhajana).

In his Nāyakī song *Kanugonu saukhyamu* which is one of the pieces containing express mention of Tyagaraja having had direct *darsana* of the Lord, he says in the charana:

> "Those who cheat the world by posing themselves as *jnānins*, unable to control their mind, with body in one place and mind in another, but wearing duly the appropriate garb, these can never succeed."

> Tanu vokacho manasokacho
> dagina veshamokacho nidi
> janula nechu vāriki
> jayamaune—

The futility of mere learning, *Japa*, *Tapas* and *Siddhis* and the unavailing character of sacrifices, material acquisitions etc., are expressed in *Padavinī sadbhakti* in Sālaga Bhairavi:

> "It is real status if one attains true devotion. Is it status to be learned in *Vedas*, *Sastras* and *Upanishads*? Is it status to possess wealth, wife, children, chunam-built house, riches and friendship with kings? Is it status to impose on the world with one's *japa*, *tapas* and miracles? Is it status to secure temporal enjoyment through *Yāgas* performed with attachment and avarice?"

> Padavinī sadbhaktiyu galgute
> chadivi Veda Sāstropanishattula
> satta deliyalenidi padaviyā ?
> dhana dāra sutāgāra [1] sampadulu
> dharanīsula chelimiyoka padaviyā ?
> japatapādiyanimādi siddhulache
> jagamula nechutayadi padaviyā ?
> rāga lobhayuta yajnādulache
> bhogamulabbutayadi padaviyā ?
> Tyāgarāja nutudau Sri Rāmuni
> tattvamu deliyani doka padaviyā ?

The *Animādi siddhis* referred to here, the miraculous powers one secures by yogic practices, are really impediments to the highest *Siddhi* of salvation. Patanjali says in his *Yoga sutra* :

ते समाधावुपसर्गाः व्युत्थाने सिद्धयः ।

In his song in Nādavarāngini, *Nripālavāla* Tyagaraja translates the above *sutra* of Patanjali :

> " People desiring salvation adopt the *siddhis* as means, but they find that these prove obstructive to their real purpose and finally realise that they have been deluded."

> Apavarga phalakāmamulanu, jūchi addamai
> animādi siddhula mosa buchchedarayyā.

In *Edutanilichite* (Sankarābharana), Tyagaraja declares that he cannot ask for boons: Varālu aduga jālarā.

" Adi kādu bhajana ", " that is not adoring the Lord ", says he in another piece in Yadukula Kāmbhoji,

> " if one at the same time hankers after greatness, indulges in sensual enjoyment, puts on false garbs to gain the approbation of people and goes on merrily."

1. Another reading here is 'suta sudhāgara'.

"*Telialeru Rama*" in Dhenuka characterises well those that put on the marks of devotion and are really like bulls driven over long distances by their own greed.

> "People who roam about with confused mind and with the sole purpose of earning money in the guise of great pious men, bathing early in the morning, smearing their bodies with ashes, counting their fingures as if in *Japa*, can never know the path of devotion."

The Bindumālini song *Entamuddo* refers to pseudo-*Bhāgavatas*, Bhāgavataveshulu, who are like vessels that contain milk, but can never know the taste of milk.

> Attamīda kanulu āsaku-dāsulai satta
> bhāgavata vesulairi
> dutta pāla ruchi deliyu sāmyame.

It is, as the Sanskrit verse says, like an ass that carries a load of sandal and knows the load but not the fragrance of the sandal:

यथा खरश्चन्दनभारवाही भारस्य वेत्ता न तु चन्दनस्य ।

or as the Tamil *Siddhar* sang "Will the cooking pot know the relish of the curry?"

சுட்ட சட்டி சட்டுவம் கறிச்சுவை தான் அறியுமோ ?

> "Men of Kali can never appreciate the glory of the Lord. Can a bull enjoy *aval*? These people wear the mask of devotees, only for the sake of their family, wealth, name, fame and status", says a piece in Kuntalavarāli:

> Kalinarulaku mahimalu delipi emi phalamana leda
> ilanu velayu vara vrishabhādulakatu-
> kula ruchi deliyu chandamugāni
> dārasutulakai dhanamunakai yūru peru-
> lakai bahu pedda tanamukai
> sāreku bhaktavesamu gonu vāriki—

To those who sail under the cloak (*vesha*) of *Bhaktas* and *Bhāgavatas*, Tyagaraja makes many references.

The observance of mere rituals, forms and empty rites receives its due share of condemnation at Tyagaraja's hands. In his Ābhogi piece *Manasu Nilpa* we read:

> " If one has not the power to control one's mind, of what avail is ringing the bell and conducting *pūjā*? If one is a scamp, of what avail is it to bathe in the Kāverī or the Gangā? The *Somayāji's* wife has run after a beautiful paramour and the *Somayāji* expects a berth in heaven! If the voluptuary and the irate perform *Tapas*, of what avail will it be?"

> Manasu nilpa sakti leka bote
> madhura ghanta virula pūja ẹmi jeyunu
> ghana durmadudai tāmunigite
> Kāveri Mandākini yatu brochunu
> somīdamma sogasugāndra gorite
> somayāji svargarhudauna
> kāmakrodhudu dapambonarchite
> gāchi rakshinchuno Tyagarājanuta.

In *Manasu svādhīna* in Sankarābharana he points out that if the mind is not under control, there is no use of Mantra, Tantra and Tapas and if mental control is achieved, there, is, again, no use of these.

> Manasu svādhīnamaina yāghanuniki
> mari mantra tantramu lela?

On the other hand, in his Rītigaula song *Paripālaya*, he elaborates the idea of the true worship of God in one's own mind, *Mānasapūjā* or *Bhāva pūjā*:

> My body is your favourite abode (*Pūjāgriha*); my steadfast mind, your golden throne; my meditation of your beautiful feet is the Gangā water;

my attatchment is your beautiful dress; my praise of your glory, your sandal-fragrance; my remembrance and recital of your name is the full-blown lotus for you (cf. *Nāmakusumamulache*); the fruits of all my past misdeeds is the incense to be burnt before you; my devotion to your feet is the all-day lamp to you; the very fruit of this kind of superior worship that I do is the food-offering to you, the lasting bliss that I derive is the *pān* (Tāmbūla) for you; my seeing you (*darsana*) is the waving of light before you [1].

"The adoption of *Asramadharma*, i.e., *Sannyasa* is not necessary for one who has realised everything in God."

Anni nī vanuchu yenchina vāniki
āsrama bhedamu lela.

In his Jayamanohari song, *Nī bhaktibhāgyasudhā*, he says that the mere performance of *Vedic* rituals will only increase distress and entail further bondage of birth and death.

To those who go on plunging in water like fish, Tyagaraja says, in a Dhanyāsi song, there is no merit in such plunges in holy water, but what is really wanted is purity of heart:

"Dhyana of the Lord is itself the most efficacious Gangā-*snāna*; but such *Dhyāna* should be done with a mind free from longing for other's wealth and women and which does not injure others by word or deed, but is wholly longing for the Lord. Any number of plunges in *Tīrthas* will not remove the stain of deceit and treachery."

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1. This echoes the 'mental adoration'—Rama-mantra purascharana and bhāvana described in cantos 13 and 14 of the *Sundara Kanda* of the *Tattvasamgraha Ramayana*. See my article on this work in *Annals of Oriental Research, University of Madras*, Vol. X, Part I.

[1] Dhyāname varamaina Gangāsnāname manasā
vāna nīta munuga munuga loni
vanchana drohamanu karabonā ?
para dhana nārīmanulanu dūri
paranindala parahimsalamīri
dharanu velayu Srī Rāmuni gori
Tyāgarāju delusukonna Rāma—

Cf. above: ' the contemplation of your blessed feet is the holy Gangā-water '—' Supada-dhyānamu Gangā jalamu '.

Similar in import is his equally familiar piece in Todi, *Kotinadulu*, which emphasises that it is the Lord who is responsible for all sanctity which shrines, holy waters etc., possess, *Tīrthakara* as the *Vishnu sahasranāma* puts it effectively, and it is therefore useless merely to wander on *Tīrthayātrās*, without the constant thought of the Lord. It is indeed God who gives us the fruit of all such observances as bath, *japa*, penance and contemplation: ' Snānādi jāpa tapa yogadhyāna samādhi sukhaprada Sītānatha ' (*Ninne bhajana*-Nāta).

Having pointed out the futility of mere *Tīrtha-snāna*, Tyagaraja speaks of the meaninglessness of long journeys to *Kshetras*, when the Lord can be seen in one's own heart, in his song, *Nadachi nadachi* in Kharaharapriyā, he observes :

> " If bathing often, fasting, closing one's eyes etc., constitute all that is to be done, surely there are others, birds and animals, who will get first places in Heaven."

Tyāgāraja elaborates this idea in his Sāveri song *Balamu kulamu* :-

> " Crows and fish dive, does it become the regular morning ablution ? Cranes close their eyes. Does

1. Cf. Purandaradasa's song 'Smarana onde sālade' where the Saint says in the third charana — Sakalatīrtha yātreyu mātidandha nikhilapunyada phalavu,.....Vitthalanu namada-smarana onde sālade.

it become divine contemplation ? Goats eat only leaves. Is that *Upavāsa* ? Birds soar high, but do they compare with the sun or the moon ? Monkeys residing in forest do not become *Vāna-prasthas* ; and unclad children cannot be deemed *Avadhūtas*."

Nīta kāki mīnu munuga
nıratamudayasnānama ?
tetakanulu konga gūrcha
Devadevadhyānama ?
patramalunu meyu meka
balamaina upavāsama ?
chitrapakshu legaya sūrya
chandrulaku sāmyamā ?
guhala vesha kotulunte
gunamu kalgu maunulā ?
gahanamunanu kotulunte
ghanamau vanavāsamā ?
jangamulu baluka kunte
sangatigā maunulā ?
angamu muyyani bālulu
yapudu digambarulā ?

Kathakas recite a Sanskrit verse also in this same strain :

मीनःस्नानपरः फणी पवनभुक् मेषस्तु पर्णाशनः
नीराशी खलु पावकः प्रतिदिनं शेते बिले मूषिकः ।
भस्मोद्धूलततत्परोऽपि च खरः ध्यानेन युक्तो बकः
इत्येवं न हि यान्ति मोक्षपदवीं श्रीकृष्णभक्तिं विना ॥

Vicariously [1] making himself the subject, in his *Darsanamu seya nā tarama* in Nārāyanagaula, Tyagaraja points out

1. See also below under the devotional moods in the chapter on phases of 'Bhakti', those songs couched in a confessional style In fact this chapter on 'Sādhana' can be illustrated by further examples from songs cited in the chapters to follow couched in penitent mood or affirming his qualifications and asking for God's grace.

graphically the difference between seeing the Lord really and the going to a temple, gazing there at the tower, the pillars, the dance of youthful courtesans, the rows of light, the wonderful *vāhanas* and the ladies who come there, and in between talking some scandal about others. How few amongst us can refrain from such sight-seeing and from being *Bahirmukha*, and concentrate on muttering the two letters of Siva in the temple?

> Darsanamu seya nā taramā?
> parāmarsinchi nīvu nanu manninchavalenu Siva
> gopurambulanu kadu goppa kambhamula bhū—
> sthāpitambagu silala tarunula yātalanu
> dīpāla varusalanu divyavāhanamulanu
> pāpahara! sevinchi bahirmukhundaiti Siva
> tarali padiyāru pradakshanamulonarinchi
> paraninda vachanamula bāguganāduchunu
> orula Bhāmala jūchi yuppongitini gāni
> vara Sivākshara yuga japamu seyanaiti Siva.

It is quite common for even the learned amongst us to set much store by our astrologers and to spend time, energy and money on the propitiation of planets. Not to mention times when we or those nearest fall seriously ill, when astrologers follow, with as little success, the doctors, we indulge in *Graha priti* at every step in all our religious rites. When we do all this we should not forget that the planets reflect only the power of the Lord and show only the light which they derive from the Great Effulgence,

> तमेव भान्तमनुभाति सर्वं
> तस्य भासा सर्वमिदं विभाति।

and that Time itself and all its phases are only the All-pervading Lord,

> तिथिर्विष्णुस्तथा वारः नक्षत्रं विष्णुरेव च।
> योगश्च करणं चैव सर्वं विष्णुमयं जगत्॥

Therefore to meditate on the Lord's feet and do a thing, is to secure for the act the most auspicious time and the strength of all planets and stars :

तदेव लग्नं सुदिनं तदेव ताराबलं चन्द्रबलं तदेव ।
विद्याबलं दैवबलं तदेव लक्ष्मीपतेरंघ्रियुगं स्मरामि ॥

Purandaradās puts in a song of his the verses cited above, which we utter in our *Sankalpa* at the beginning of all religious acts :

Sakala-graha bala nīne sarasijāksha
nikhilavyāpaka nīne visvaraksha
Ravi Chandra Budha nīne Rāhu Ketu nīne
Kavi Guru Saniyu Mangalanu nīne
divārātriyu nīne etc.

Taking after the master's *Sakala graha bala nine*, there is a piece of Tyagaraja in Revagupti, *Grahabalamemi*.

In this song in which the poet-composer manages the sound-effects excellently, Tyagaraja asks :

" What is the strength of planets, *Graha-bala ?* The strength of the Anu-*graha*, the blessing, of Rama is the real strength. What is the use of *Graha-bala* to those who contemplate upon the form, Vi-*graha*, of the All-effulgent Lord ? The torment of *Grahas* is really the effect of Ā-*graha* (being seized) by one's own sins and the remedy is the Ni-*graha*, subjugation, of the inner enemies and the cultivation of devotion to the Lord.

Grahabalamemi Srī Rāmānu–
grahabalame balamu
graha balamemi Tejomaya vi–
grahamunu dhyāninchu vāriki (navagraha)
graha pīdala pancha padamulana–
grahamulu galakāmādiripula ni–
grahamu jeyu Harini Bhajinchu
Tyāgarājuniki rasikāgresarulaku.

It may be noted how Tyagaraja refers to himself at the end of this piece, in the *mudra*, as a foremost *Rasika*, suggesting thereby that one who has a true insight and sense of proportion will not attach exaggerated importance to astrology, for as he reiterates (in his Purnachandrikā Divyanāma), it is the Lord who is the ultimate strength and basis of all the forces of planets: Sarvagraha-ādhāra-bhūta.

The doing of meritorious charities is no doubt good, but such charities should not be done for the sake of advertisement. Says Tyagaraja at the end of his *Nīke dayarāka* in Nīlāmbari:

Meppulakai bahu dharmamu jesina
migula brova tagune.

"Has all my penance been Rājasa?" he asks about himself in *Entanuchu* (Yadukula kāmbhoji).

From the *Upanishads* down, it has been well emphasised that scholarship alone does not bring about realisation.

नायमात्मा प्रवचनेन लभ्यः न मेधया न च बहुना श्रुतेन ।

Tyagaraja's condemnation of mere learning has already been referred to in some of the songs cited above. There are some more songs in which Tyagaraja devotes further attention to this. In his Jaganmohini piece, *Māmava satatam*, he speaks of the Lord as being too far away from those scholars in Sāstras who have no *bhakti*:

भक्तिरहितशास्त्रविदतिदूर

In his *Vinatā suta vāhana* in Jayantasena, he asks:

"Does it conduce to happiness or bring any benefit to indulge in disputations about different religious faiths?"

His Dīpaka song *Kalala nerchina* points out that though one may be well-versed in all the sixtyfour arts, they can only serve to earn a livelihood for him; they cannot stem the tide of his *karma*.

Kalala nerchina munu jesinadi
gāka emi aravai nālugu.

"Why disputation and debate—Vāda-tarkamela?" asks his piece *Bhajana seyave* in Kalyāni.

Indulging in *Sāstraic* disputations, bewildering oneself and others and restlessly roaming about to do an act of dharma for some worldly good are again denounced in *Ninu nera namminānurā* in Pantuvarāli, in which all these are said to be unavailing in the absence of the Lord's grace. In a simple *Divyanāma* on Siva in Sankarābharana, he addresses Siva in the end as one who puts down the pride of those that have succumbed to the vanity of disputations of different schools: 'mada-bheda-patita-mānava-mada-satata-bhanga.'

"A corpse dressed in lace turban, adorned with precious jewels, so is a worldly-minded clever person, possessing scholarship in *Purānas, Āgamas, Sāstras* and *Vedas* and practising *Japa* and preaching" says the charana of *Bhakti bichcha miyyave* in Sankarābharana.

Prānamuleni vāniki
bangāru pāgachutti
āni vajra bhūshana—
muramandubetturīti
jānalaku burānāgama
sāstra veda japa prasanga,
trāna galgi yemi.

He bemoans thus the state to which Brāhmans have fallen, in *Sarasiruhānana Rāma* in Mukhāri:

> "I cannot countenance those who, day in and day out, indulge in revelling with others' women, humouring and feeding them. In the present world, *Brāhmanavritti* is almost extinct except in outward garb and in high-sounding speech. This is the time for the chaff of humanity to thrive."

Parabhāmalanāsinchiyannamidi
pagalureyu sarasamādu vārinolla

brāhmanikamu bāyu nīchula
bratukāyenadigāka ī kalilo
brahmamaina mātalu nerchukoni
baragerayya Tyāgarāja-nuta.

From the drift of the song, we may infer that Tyagaraja sang this when he was probably to do some *Brāhmanasamtarpana*, but could hardly find some worthy person and hence appealed to the Lord's grace, instead of doing the feeding:

Sarasīruhānana Rāma samayamu
brova, chidghana!

Enta nerchina enta jūchina in Udayaravichandrikā emphasises how in the absence of devotion, even learned men gain no benefit out of their scholarship and become slaves of senses.

"One who has not bestowed thought on the path of *Bhakti*, however learned he may be, is bound to be a slave to women; he will not be able to refrain from vices like injuring others, coveting others' women and wealth, slandering others, ruining others and uttering falsehoods."

Enta nerchina enta jūchina enta vāra-
laina kāntadāsule
santatambu Srīkānta-svānta-siddhānta-
maina mārga chintalenivāru
parahimsa parabhāma anyadhana
paramānavāpavāda parajīvanādulaku
anritame bhāshinchedarayya Tyāgarājanuta.

In a long Punnāgavarāli *Divyanāma* song, he observes:

"Who knows the real *Bhaktimārga*? People do *pūjā* without knowing the real significance...... They pretend to possess real capacity to know the truth and declare that the universe is unreal. Such is their false devotion. O, My Father, what

sort of renunciation is this? There are also other classes of *yogis*, who without knowing the real nature of their material body, feel haughtily that they alone will have salvation."

Evaru teliyanu boyyedaru
vivaramulem pūjalu jesedaru.

Tyagaraja's Mukhāri song *Kshinamai* is very well known. In it, he gives expression to the short-lived fruits of acquiring learning and miraculous powers, अन्तवत्तु फलं तेषाम् as the *Gita* says. This is one of the pieces in which we can clearly see how the musical *sanchāra* and its higher and lower reaches, are used by the musicians to drive home his point that the fruits of all that wonderful and varied and highly prized learning in Sanskrit literature, drama, *Alankāra*, *Sāstras*, *Vedas* and *Purānas*, the performance of *Japa* and *Tapa* dwindle; one has to come down, be born again to suffer here.

क्षीणे पुण्ये मर्त्यलोकं विशन्ति ।

Gīrvāna nātaka alamkāra veda purāna
yajna japatapādula phalamulu
kshīnamai tiruga janminchu siddhi
mānurā O manasā!

This is again emphasised in the charana of the piece in Jayamanohari, *Nibhaktibhāgya*, that the path of ritual involves one only in going up and coming down: Vedoktambau karmanu vetagalagu gatāgatamau. In *Yajnādulu* (Jayamanohari), he condemns the path of sacrifice in a whole piece, calling its votaries as utterly ignorant.

Yajnādulu sukhamanu-variki samū-
lajnānulu galara.

They are 'bahir-mukhas' who do not know what devotion to Rama is.

It is true knowledge and devotion that make all these rites and learning meaningful; in their absence, they become meaningless. Kulasekhara says:

आम्नायाभ्यसनान्यरण्यरुदितं कृच्छ्रव्रतान्यन्वहं
मेदश्छेदफलानि पूर्तविधयः सर्वं हुतं भस्मनि।
तीर्थानामवगाहनानि च गजस्नानं विना यत्पद-
द्वन्द्वाम्भोरुहसंस्मृतिं, विजयते देवस्स नारायणः॥
(*Mukundamālā*).

"The Lord is all glorious, without the constant thought of whose lotus-feet all recital of scripture becomes a cry in the wilderness, the observance of austerites only exercises for slimming, making gifts etc. an oblation thrown on ashes and the bathing in holy places not different from the proverbial elephant's bath."

It is the Lord who is the fountain-head of all sanctity, of holy waters etc., for He is the *Tirthakara* as the Sahasranāma says. In his Nāta piece *Ninne Bhajana*, Tyagaraja states that it is God who makes the bath, the muttering of mantra etc., a source of happiness: 'Snānadi - japa - tapa-dhyāna - samādhi - sukhaprada.'

Therefore, it is true *Bhakti* that one should develop, for that alone can save.

When you have this real devotion, it does not matter if you are a *samsārin*. Have belief in the Lord, surrender all fruits of *Karma* to Him. Nay, even offer all your pleasures to Him. Banish all thought of injury, all villainous designs (*Samsārulaite* – Sāveri).

Samsārulaite nemayyā sikhi-
pinchāvatamsu deduta nundaga
himsādulella rosi-hamsādula gūdi
prasamsa jeyuchu ne proddu kamsārini
jnāna vairāgyamulu hīnamainatti [nammuvāru
bhavakānanamuna dirugu mānavudu
sadā dhyānayoga yutudai nī nāmamu
balkuchu-nānākarmaphalamu dānamu

jeyuvāru—samsārulaite nemayyā
kūrapu yochanalu dīrujesi tana-
dāraputrula barichārakula jesi
sārarūpuni pāda sārasa yugamula
sāresāreku manasāra pūjinchuvāru
—samsāru laite nemayyā
bhāgavatula gūdi bhogamulella Harike
gāvimpuchu—samsārulaite nemayyā.

The song is a reply to insistence on orange robe and formal accession to *Sannyāsa* as a means to *mukti*. Tyagaraja says, even one in *Samsāra*, a *Grihastha*, attains *Mukti* if he has these virtues. In the *Bhāgavata*, the Lord calls upon Priyavrata not to renounce, but to lead the life of a *Grihastha*, controlling his senses, delighting in spirit and acquiring knowledge; for such a person, the house is no prison.

जितेन्द्रियस्यात्मरतेर्बुधस्य
गृहाश्रमः किन्तु करोत्यवद्यम् ।

V. I. 17.

Abhinavagupta says that men of true knowledge get liberated, whatever their *Asrama*. So do our *Smritis* and *Srutis say*:

"One that worships God, has established himself in the knowledge of Truth, attends lovingly to his guest, performs the rites and gifts—he gets liberated even though he is a *Grihastha*.

तत्त्वज्ञानिनां सर्वेष्वाश्रमेषु मुक्तिरिति स्मार्तेषु श्रुतौ च। यथोक्तम्-
देवार्चनरतस्तत्त्वज्ञाननिष्ठोऽतिथिप्रियः।
श्राद्धं कृत्वा ददद् द्रव्यं गृहस्थोऽपि हि मुच्यते ॥

In one of his beautiful Todi songs, *Tappi bratiki*, Tyagaraja expatiates on *Bhakti* as the means to keep one free from temptations and vices.

Is it possible to escape from being lost in the pool of sense-pleasures, if one does not worship the

Lord with his whole heart and firm mind? Without *Bhakti*, is it possible to develop the feeling that valuable metals like gold are poison, to remain unaffected by the sight of wily and well-dressed women, with charming curly hair?

> Tappibratiki pova taramā, Rāma, kalilo
> muppuna vishayatatāka—
> muna munugaka dridhamanasai
> kanchu modalu loha dhana kanakamulanu
> jūchi visha......

It is by developing love for God, His surpassing qualities, and His incomparable personality, that one can leave behind his weakness for the glitter of gold and the blandishments of women. The rise of devotion blesses one with a feeling of equanimity which is not disturbed by these attractions; a mansion does not please him more than a forest, a foe pleases him as much as a friend and the red lips of a youthful lady raise as little enthusiasm as a clod of clay.

> शिवशिव पश्यन्ति समं श्रीकामाक्षीकटाक्षिताः पुरुषाः ।
> विपिनं भवनममित्रं मित्रं लोष्टं च युवतिबिम्बोष्ठम् ॥

Mūkapanchasti.

Whatever quality or act of merit one displays, that which gives meaning and substance to it is devotion to the Lord; driving in this truth with wit and sarcasm, Tyagaraja says in his *Samayamu delisi* (Asāveri):

> "It is immaterial if a mad man hears good poetry or not; it is immaterial whether a niggard has riches or not; it is immaterial if one devoid of devotion to Rama takes a human birth or some other birth."

In another beautiful and well-known piece in Todi, which *Raga* Tyagaraja exhausted even as he did the *Anurāga* of

Rama, Tyagaraja reiterates the utter worthlessness of anything in the absence of *Bhakti*:

> "Of what avail is anything that one does here, if he does not have the blessing of the Lord? Of what avail is anything that these slaves of anger and lust do, without knowing the commandments of the Lord? What if they have house and property and have loaded their wives with jewels? What if they are experts in sexual science? What if they perform *yagnas*, procreate, celebrate the birth days of children or (if they are not able to beget), adopt others' children for inheritance? What if a palatial house has been built and fitted with lights? What if one has mastered the art of pleasing women? What if one gets a kingdom or is honoured by the people? What if people are fed by him with a free flow of ghee? What if men attain the position of *Gurus*, and for appearance are really *Gurus* (heavy men) and initiate others in *Mantras*?"

Note the pun on 'Guru', meaning a teacher and a fat pompous man and the sarcasm in the words 'Anyulaku upadesinchade'—he imparts Mantras to *others* but *himself* does not practice it.

> Emi jesite nemi Srī Rāmaswāmi karuna
> leni vārilalo
> kāma mohadāsulai Srī Rāmuni kattu
> teliyani vārilalo
> immu kaligite nemi? illaliki sommu
> bettite yemi?
> kammaviltu kelini delisi emi? tammi
> kantivani karunaleni vārilalo
> savamu jesitenemi? kalimini putrotsavamu
> galigite nemi?
> bhuvilonu

anyabīja janituni goni emi ?
Sivakara Srī Rāmuni dayalenivārilalo
meda gattite nemi ?
chediyalanu meppincha delisitenemi ?
rājyamelite nemi ? bahujanulalo
pūjyulaite nemi ?
ājyapravāhamuto nannamidite nemi ?
guruvu tānaitenemi, kantiki menu
guruvai tochite nemi ?
varamantram anyulaku upadesinchite nemi ?
vara Tyāgarājanutuni dayalenivārilalo.

To seek salvation in other ways is to resort to bylanes. Not to revel in *Bhakti* but in mundane pleasures is to leave off rich milk and cream and to drink toddy. Says he in the well-known piece in Kharaharapriyā.

Chakkani rājamārgamulundâga sandulā
dūranela ? O manasā ?
chikkani pālu mīgada yundaga chīyanū
gangāsāgara mele ?

The *Bhakti* of the Lord gives you full satisfaction, says Tyagaraja, in his piece *Anurāgamu* in Sarasvati :

Vagavagagā bhujiyinchuvāriki
driptiyaurīti saguna dhyānamupaini
saukhyamu.

I have specially quoted this song to show how Tyagaraja has included here an idea found in the *Bhāgavata* [1], that the all-satisfying nature of the happiness of *Bhakti* is comparable to that of a rich elaborate dinner; the Lord tells Uddhava :

भक्तिः परेशानुभवो विरक्ति-
रन्यत्र चैष त्रिक एककालः ।

1. The frequent references to the 'Bhāgavata' in an exposition of a subject of this nature is unavoidable; apart from this, it may also be borne in mind that the 'Bhāgavata' in Potana's Telugu was a daily bible of Pārāyana for Tyagaraja, and the copy he handled has fortunately come to us.

प्रपद्यमानस्य यथाश्नतस्स्युः
तुष्टिः पुष्टिः क्षुदपायोऽनुघासम् ॥
XI. 2.42.

It is therefore *Bhakti* that we should strive for, as the antidote to all the ills of mundane life and as the secret which alone renders all pious acts significant. To have that is real blessedness, exclaims Tyagaraja in a Kannada song '*Ide Bhāgyamu*'.

"This alone is real blessedness to be coveted, the incessant worship of your lotus feet, Oh Lord, with one's whole heart.

"To cast aside the bonds of desire, keeping the mind free, giving up the fruits of action, the real blessedness to be coveted is your incessant worship."

Ide bhāgyamu gāka yemi yunnadirā ? Rāma !
sadā nī pada pankajamulanu
sammatamuga pūjinchuvāri etc.

In another and better known song in Suddha Bangāla, Tyagaraja says that *Rama bhakti* is the greatest kingdom one can wish for and the supreme *Brahmānanda* one should attain.

Rāmabhakti Sāmrājyame [1] —
mānavula kabbeno manasā (Suddhabhangala).

"It cannot be explained in so many words; it has to be known by experience alone."

Īlāgani vivarimpa lenu; chālā svānu-
bhava vedyame.

May this *Bhakti* help us to reform our worldly ways completely. May this kingdom of *Rama Bhakti* — *Rama Bhakti Sāmrājya*,—the supreme Bliss and Experience,—*Brahmānanda* and *Svānubhava*,—come to us all by the grace of Sri Rama and Tyagaraja !

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1. The description here of 'Rāmabhakti' as a Sāmrājya and in 'Ramakathā' as a Rājya is perhaps after the expression used by Upanishad Brahmam in his *Upeyanamaviveka*—श्रीरामनामसाम्राज्यं स्वामेदेनैव भावयेत् ।

Before we close this section on Tyagaraja in the role of a reformer, we should draw attention to some of his observations in which we see his conception, not merely of a true musician or a true devotee, but of man as such; the musical endowments and the spiritual virtues should make man superior, fine and universally benevolent. The musical sense is nothing if it has not helped man to develop his keen sensibility, his sympathy and responsiveness, virtues whose absence makes for that callousness which turns man into a brute or a piece of inert matter. This Tyagaraja emphasises when he refers to those who are insensate to melody and rhythm and are no better than stones : Svara-layambulerungakanu silātmulai (*Duduku*: Gaula). In *Sukhī evaro* (Kānada), Tyagaraja says that he indeed is blessed and happy, who, with the twin endowments of music and devotion, has developed an ever-pleasing countenance, learnt not to swerve from truth, and making no distinction between one form of worship and another, or between one man and another, makes himself the servant of the whole humanity ! Such men inspire confidence and draw our love by their very benevolent appearance, *su-mukha,* and can indeed be easily recognised by their looks which pour, as it were, the nectar of love on the entire world.

Jagamella sudhā-drishtiche brochu vāru
endaro Mahānubhāvulu.

CHAPTER V

NĀMA-MĀHĀTMYA

" *Rāma-nāmame melu* "

WHAT is there in the name, one may ask. It is name that is everything. Name is fame. It is by using somebody's name that one has to get on. When one is highly enraged or highly pleased, one calls names, of abuse or of praise. In the excess of one's hate or love, what comes out of one is mere name. In those short exclamations that break forth, the entire surcharged feeling stands compressed.

A name is therefore a tabloid form of a *Guna*, an attribute of a person. The *Vishnu Sahasranāma* says that *Nāmas* are *Gaunas*, i.e., based on Gunas—यानि नामानि गौणानि ; and the *Bhāgavata* says that the names of the Lord are each marked with the fame, exploit and quality of the Lord. नामान्यनन्तस्य यशोऽङ्कितानि (1.4.11). And of the Lord who is possessed of infinite excellences, the names are also infinite.

The earliest outpourings of man praying to the divine powers are seen in the *Rigvedic* hymns, in the form of praises of the names and qualities of different deities, Agni, Indra etc. In the *Satarudrīya*, the same deity Rudra, who is conceived as everything, is praised with different and numerous names. Even in the *Upanishad*, Brahman, which is really *Nirguna*, is yet characterised by expressions like *Satya*, *Jnāna*, *Ananta*, which an author named Paramasivendra Sarasvati, the Guru of Sadāsiva Brahmendra, collected together as *Upanishan-Nāma-Sahasra*, to be of help in the contemplation and realisation of the *Svarūpa* of Brahman.

It is a matter of common experience, as the *Bhāgavata* says—यतस्तद्विषया मतिः—that when one keeps on muttering the name of a thing, one's mind develops a love for and a gradual absorption in it. Tyagaraja similarly says, in his Janaranjani

piece, *Smarane Sukham*, that the constant listening to *Rama Nāma*, establishes the form of that name in the heart and fills the heart with love.

Rāma Nāma sravanamu valla nāma rūpame
hridayamunindi prema butta jeyaga leda.

In a more effective manner, in one of his visions of realisation, Tyagaraja exclaims of his Lord "Are you the letters of the Name I repeat in my Japa, taken shape like this?"

Nā japa varna rūpama (*Nājivādhāra* in Bilahari).

It is with the help of a word, the name of an object, that one can recollect and fix an object in one's mind. Names, therefore, serve as nails to fasten the Lord's personality in our mind and heart. Varying the metaphor, Tyagaraja compares the drinking of the nectar of the Lord's Name as something that lifts one to the presence of the Lord, verily the flight of steps leading one to God: 'Nī nāmāmrita-pānamuyanu sopānamu dorikenu' (*Venkatesa ninu*-Madhyamāvatī) [1].

In seeking a person through praise, there are three forms; firstly to describe in varied and poetic manner, the greatness of the person sought; secondly, to refer to his varied glory by several significant attributes in the form of manifold names; and lastly, to call him forth for our help by the repetition of only one name of his. Under the first category come all poetic hymns, under the second, the *Sahasra Nāma*, *Ashtottara Nāma* hymns and the *Nāmavalis* sung in *Bhajans*, and under the last comes *Nāma pārāyana* or the repetition of a single name, Rama, Siva etc.

It has been held that with the gradual deterioration in the faculties and abilities of men, as ages pass on towards *Kali*, the sages devised further and further easier paths, for the salvation of suffering humanity. It is with this purpose in view that the

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1. The imagery is based on the local fact of the numberless steps of the Seven Hills of Tirupati which devotees mount and traverse uttering the Lord's Name.

path of *Bhakti* or devotion was developed. *Kali* is predominantly an age of emotion and it is through this emotion that man has to be saved. This is achieved by turning the flow of his emotion in the direction of a Supreme saving Personality. To draw man's heart in love towards the Supreme Being, the emphasis was shifted from knowledge to devotion and from an abstraction to a Personality endowed with infinite excellences, in fact another human form itself in which Divinity frequently incarnated. When *Bhakti* was thus evolved and developed, further processes of simplification were introduced, so that anybody and everybody, in whatever standard of equipment of mind and character, might have some means to take to. [1] Along with temples, worship of images, adoration with acts of worship, the singing of the Lord's glory, the reading of or listening to writings on His glory or even the mere recitation of His Names developed. Thus were the Himalayan waters of the *Upanishads* brought to the plains, to irrigate the hearts of the masses of the entire country. All glory to these spiritual engineers who undertook these works, the Paurānikas, the Bhāgavatas, the Ālwārs, and Nāyanārs, the Saints and Bhaktas and musicians of this country, to which galaxy our Tyagaraja belonged! [2]

The literature of *Bhakti* bearing in particular on the doctrine of the Lord's Name as the supreme means of salvation is quite considerable. Besides some of the later *Saguna Upanishads*, portions of the *Mahābhārata*, the *Gitā*, the

1. That the doctrine of Name redeems the humble and the learned alike is given expression to by Dikshitar in a song of his on Rāma in Māhuri (*Mamava Raghuvara*): पामरपण्डितपावनकर-नामधेय ।

2. Like the Mahrātta saints on the South West, and Rāmānanda and his followers in the North, Sri Chaitanya on the East was responsible for making the whole country resound with "Hari-bol". In their doctrines, the Chaitanyaites go to the length of holding "Name" itself as a form of the Lord; and though capable of other significances also, two passages in Tyagaraja may lend themselves to an interpretation that the composer knew the tenet that Nāma was itself a Rupa of the Lord: 'Nā Japa Varna rupama' in his 'Nājīvādhāra' in Bilahari, and 'Nāma rupame hridayamuninti' in his 'Smarane sukham' in Janaranjani.

Vishnu Sahasranāma, the *Purānas* and especially the *Vishnu* and the *Bhāgavata Purānas* form the main authorities of this school of thought. A number of religious writers contributed treatises on the theory of the subject of *Nāma-māhātmya*, in which they seek support not only in the above mentioned texts, going up to the later minor *Upanishads*, but also to the *Rig Vedic* hymns themselves. The basic *Vedic* text on which they take their stand is *Rig Veda*, 2.2.26: आस्य जानन्तो नाम चिद्विविक्तन महस्ते विष्णो सुमतिं भजामहे।

Of the *Upanishads* referred to, I shall mention briefly here only one, the *Kalisantaranopanishad*, which specially concerns itself with the means of salvation appropriate or most efficacious in *Kali* or to get over *Kali*. According to this text, at the end of *Dvāpara* and the opening of *Kali*, Nārada asked his father Brahma how he could cross over *Kali*. Brahma gave him the remedy: "You can shake off *Kali* by reciting the Name of the Lord Nārāyana, the Prime Being."

द्वापरान्ते नारदो ब्रह्माणं जगाम कथं भगवन् गां पर्यटन् कलिं सन्तरेयमिति।
स होवाच ब्रह्मा साधु पृष्टोऽस्मि सर्वश्रुतिरहस्यं गोप्यं तच्छृणु येन कलिसंसारं तरिष्यसि।
भगवत आदिपुरुषस्य नारायणस्य नामोच्चारणमात्रेण निर्धूतकलिर्भवति।

The *Gitā* added its weight to this school of thought when it said that of all forms of *Yajna*, the Lord was of the form of *Japayajna*.

यज्ञानां जपयज्ञोऽस्मि।

Tyagaraja says that the Lord is never more pleased than when a concourse of devotees raise their voices, singing aloud his Name: Nāma-ghosha-janita-santosha (*Paripālaya mām-Darbār*).

The full significance of this exaltation of *Japayajna* in the *Gitā* is brought out later in the Great Epic, in the introduction to the *Vishnu Sahasranāma*. Having listened to all sorts of *Dharma*, Yudhishthira, still not satisfied, asked Bhīshma again: "What do you consider to be the greatest, the *Dharma* of

all *Dharmas*? By reciting what will beings as such be liberated from the cycle of birth and transmigration?" Bhīshma replied that in his view, the devoted adoration of the Lord with hymns of praise and by His thousand Names is the *Dharma* that is superior to all other *Dharmas*. It was in reply to this question of Dharmaputra that Bhīshma gave the world the thousand Names of the Lord. The superiority of this *Japayajna* or *Nāma-stotra*, over other *Dharmas* and *Yajnas* meant here is well explained by Āchārya Sankara in his *Bhāshya* on the *Vishnu Sahasranāma*. Sankara says: "What is the ground of superiority of this adoration in the form of the hymn? Its superiority over other kinds of *Yajnas* consists in the following points in its favour: It does not involve injury to a being in the form of sacrifice; it is an *Ahimsā-yāga*. For doing it, you need no collection of men, money or material, nor observe any particular time, place or procedure.

अस्य स्तुतिलक्षणस्य अर्चनस्य आधिक्ये किं कारणम्? उच्यते—हिंसादि-
पुरुषान्तर-द्रव्यान्तर-देशकालादिनियमानपेक्षत्वमाधिक्ये कारणम्।

And Sankara then quotes a large number of verses from several *Purānas* to bear out his explanation. The *Vishnu Purāna* says: "Meditation in *Krita yuga*, sacrifices in *Treta*, worship in *Dvāpara*,—what these give, that one attains in *Kali* by merely uttering the Name of the Lord.

ध्यायन् कृते यजन् यज्ञैस्त्रेतायां द्वापरेऽर्चयन्।
यदाप्नोति तदाप्नोति कलौ संकीर्त्य केशवम्॥ 6.2.17.

"One can cast off this sheath of sin by uttering the Lord's Name even as one walks, stands, lies down, drinks, eats or bends down. In every *Karma*, gaps or lapses occur and expiations for them have to be done; if those expiations are further *Karmas* of penance etc., further lapses are in store and there is infinite regress, *Anavasthā*. So, the expiation of all expiations is the thought of the Lord with the uttering of His Name. The singing of His Name reduces all sins, even as fire, all dross. In *Kali*, Name alone is the means; there is no other path."

गच्छंस्तिष्ठन्स्वपन् वापि पिबन् भुञ्जन्नमंस्तथा।
कृष्ण कृष्णेति संकीर्त्य मुच्यते पापकञ्चुकात् ॥

प्रायश्चित्तान्यशेषाणि तपःकर्मात्मकानि वै।
यानि तेषामशेषाणां कृष्णानुस्मरणं परम् ॥

यन्नाम कीर्तनं भक्त्या विलापनमनुत्तमम्।
मैत्रेयाशेषपापानां धातूनामिव पावकः ॥

यस्य स्मृत्या च नामोक्त्या तपोयज्ञक्रियादिषु।
न्यूनं संपूर्णतामेति सद्यो वन्दे तमच्युतम् ॥

हरेर्नामैव नामैव नामैव मम जीवनम्।
कलौ नास्त्येव नास्त्येव नास्त्येव गतिरन्यथा ॥

Again, "You need not recite *Riks*, *Yajus*, or *Samans*. Sing the Lord's Name. There is the Lord's Name, there is the tongue under one's control, still men fall into hell, what a wonder!"

मा ऋचो मा यजुस्तात मा साम पठ किंचन।
गोविन्देति हरेर्नाम गेयं गायस्व नित्यशः ॥

नारायणेति शब्दोऽस्ति वागस्ति वशवर्तिनी।
तथापि नरके घोरे पतन्तीत्येतदद्भुतम् ॥

The *Bhagavata* is the *Purana* of *Puranas* for this school of Bhaktas and worshippers of the Lord's Name. Owing to the great facility of attaining salvation through Name, *Kali* becomes meritorious, in spite of its many defects, and indeed those that know hold *Kali* in great regard for this.

कलेर्दोषनिधे राजन् अस्ति ह्येको महान् गुणः।
कीर्तनादेव कृष्णस्य मुक्तसङ्गः परं व्रजेत् ॥ XII. 3. 51.

कलिं सभाजयन्त्यार्याः गुणज्ञाः सारभागिनः।
यत्र संकीर्तनेनैव सर्वः स्वार्थोऽभिलभ्यते ॥ XI. 5. 36.

According to the *Bhagavata*, even the great Jnanins and Paramahamsas, though they have nothing to do or gain, revel in the Personality, Names and songs of the Lord. In fact, the *Purana* holds that the liberated state of pure *Jnana*, without

any act, if it is to be devoid of the love of the Lord, is not good. To sing of the Lord's glory is the only beautiful thing; it is eternally fresh and charming; it is an incessant festivity for the mind; it alone removes men's sorrows completely. The speech and writing in which the glorious Names of the Lord are imbedded, that is the flood that washes away the sins of humanity, though every verse of it may be full of grammatical lapses. That literature, however wonderful, which is barren of the glorification of the Lord, is like the pool where crows splash the dirty water, not the *Mānasa* lake in which the swans of liberated souls sport and delight.

तदेव रम्यं रुचिरं नवं नवं
तदेव शश्वन्मनसो महोत्सवम् ।
तदेव शोकार्णवशोषणं नृणां
यदुत्तमश्लोकयशोऽनुगीयते ॥ XII. 12. 49.

न यद्वचश्चित्रपदं हरेर्यश:
जगत्पवित्रं प्रगृणीत कर्हिचित् ।
तद्वायसं तीर्थमुशन्ति मानसा:
न यत्र हंसा निरमन्त्युशिक्षया: ॥
तद्वाग्विसर्गो जनताघविप्लवो
यस्मिन् प्रतिश्लोकमबद्धवत्यपि ।
नामान्यनन्तस्य यशोऽङ्कितानि यत्
शृण्वन्ति गायन्ति गृणन्ति साधव: ॥
नैष्कर्म्यमप्यच्युतभाववर्जितं
न शोभते ज्ञानमलं निरञ्जनम् । I. 5. 10-12.

It is in accordance with this that great *Advaitic* teachers from Sankara downwards have all been Bhaktas and have sung many a hymn of devotion. It is in accordance with this that many distinguished scholars, Bhaktas and Sannyāsins gave a fresh fillip to the school of *Nāma Siddhānta* in Chola Desa (Tanjore District) in the seventeenth and eighteenth centuries. The most noteworthy amongst these propagators of this *Nāma Bhajana* is Srīdhara Venkatesa, popularly known by his

reverential name 'Ayyāvāl', who wrote the *Ākhyā Shashti*[1] or Sixty verses on Lord's Name, as also a treatise on this subject called *Bhagavan Nāma Bhūshana.* He was followed by Sri Bodhendra, a Sannyāsin who wrote four works expounding the details of this doctrine, the *Namāmrita Rasāyana,* the *Namāmrita Rasodaya,* the *Namāmrita Sūryodaya* and the *Bhagavan Nāmamritārnava.* The Guru saluted by Tyagaraja in his *Naukā Charita,* Sri Rāmakrishnānanda, was also probably an expounder of this *Nāma Māhātmya.* 'Nāma-paras', adherents of the path of Name, are mentioned separately from those who take to the six philosophical systems etc., by Tyagaraja in his piece *Nijamarmamulanu* in Umābharana. And it is significant to note here that one of the manuscripts in Tyagaraja's library, which has come down to us, is of a work called *Devatā Nāma Māhātmya.*

Of the *Saguna* form of Sri Ramachandra, as the object of Tyagaraja's devotion, we shall speak in extenso in the next chapter. Here, we shall cover some ground to understand further the literary and historical background of Tyagaraja, his devotion to *Rāma Nāma,* and the ideas he has expressed on this subject in the course of some of his songs. Of the later *Saguna Upanishads* mentioned by me, three deal exclusively with Rama, the *Rāma Rahasya* and the *Pūrva* and *Uttara Rāma Tāpanīs.* In those as well as in the *Kali Santaranopanishad* cited already, the doctrine of *Nāma* is given to us in the form of *Rāma-Nāma.* After Brahma told Nārada that *Kali* could be crossed over by the recital of the Lord's Name, Nārada asks again; 'What is that *Nāma?*, and Brahmā replies: 'Rama and Hari and Krishna'.

नारद: पुन: पप्रच्छ तन्नाम किमिति। स होवाच हिरण्यगर्भ:—
हरे राम हरे राम राम राम हरे हरे।
हरे कृष्ण हरे कृष्ण कृष्ण कृष्ण हरे हरे ॥

1. See my edition of 'Ākhyā Shashti' with introduction, translation etc., in the Sri Kamakoti Series, B. G. Paul & Co., Madras.

In the *Rāma Rahasyopanishad*, Rama says that one escapes from all sins by repeating His Name, ninetysix crores of times:

यो मम षण्णवतिकोटिनामानि जपति स तेभ्यः पापेभ्यः प्रमुच्यते। [1]

Towards the close, this *Upanishad* expounds the significance of the syllabic constituents of the Name, Rama. It is said Siva knows this significance well. The Name Rama is a synthesis of the essence of the Nārāyana Ashtāksharī and the Siva Panchāksharī, its two letters being extracted from the two *Mantras*.

श्री राममन्त्रराजस्य सम्यगर्थोऽयमुच्यते।
नारायणाष्टाक्षरे च शिवपञ्चाक्षरे तथा।
सार्थकार्णद्वयं रामो रमन्ते यत्र योगिनः॥

It is because *Rāma Nāma* is dealt with so fully in the *Upanishads* that Tyagaraja describes that Name as Vedavarnanīyamau nāmamuto (*Evarikai*-Devamanohari) and Vedasāramau nāmadheyamunu (*Talachinantane*-Mukhāri).

The *Rama Uttara Tāpanī* says that *Rāma Mantra* is called *Tāraka*, [2] as it enables one to cross over this *Samsāra*. In *Raghupate Rama* (Sahāna), Tyagaraja characterises Rama as Tāraka-nāmadheya, 'He whose Name saves one'. In fact 'Tāraka Nāma' is a very common epithet of Rama (see pp. 129, 173, 370, 382, 399, 417; also in *Sujana jīvana-Khamās*). Tāraka is Brahman and Rama is Brahman. And this *Rāma Tāraka Mantra* is imparted to every dying man at the *Avimukta Kshetra* or Benares, at the Manikarnika or any part of the Ganges bank, by Siva Himself. Benares or Vārānasī,

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1. The detailed procedure to be followed for the performance of the Koti-japa of Rāmanāma is set forth in the ***Tattvasamgraha Ramayana, Kishkindha***, 9, Siva-Pārvati-Samvāda. See my article on this work in the ***Annals of Oriental Research, University of Madras***, Vol. X. part I.

2. Indeed Rama has been adored as the Nāma-tāraka par excellence; cf. Dikshitar also in his Vāsanta song on Rama, 'Rāmachandram Bhāvayāmi'—'Nāma-Kirtana-tārakam'.

where the two rivers Varana and Asi meet, is really the juncture of the brows and the nose, and here is the spot to be concentrated upon by Yogis. Rama tells Siva :

मुमूर्षोर्दक्षिणे कर्णे यस्य कस्यापि वा स्वयम् ।
उपदेक्ष्यसि मन्मन्त्रं स मुक्तो भविता शिव ॥

This imparting of the *Tāraka Mantra* of *Rama Nāma* by Siva at Benares is further dealt with in the *Kāsīkhānda.*

When Vasishtha gave the name Rama to Dasaratha's first son, Kālidāsa says that the Guru was prompted to do so because of the charming personality of Rama ; राम इत्यभिरामेण वपुषा तस्य चोदितः and the poet immediately adds that the name became the foremost auspicious thing of the world : जगत्प्रथममङ्गलम् । Tyagaraja says that the name chosen was as charming as the person : Rāmabhirāma Ramanīyanāma (Darbār). *Rama Nāma* is also the Victorious Name which bestows success in the mundane as well as spiritual spheres : Jayakara-Nāma (*Dīnajanāvana* in Bhūpāla); cf. the custom of Pārāyana of the *Rāmāyana* or the *Sundarakānda* that we do according to formulae like राघवो विजयं दद्याद् मम सीतापतिः प्रभुः ।

As already observed, one of the tenets of the worshippers of the Lord's Name is that the *Nāma* itself is the *Rūpa,* the Form. Accordingly, to the worshippers of Name with such a belief, the Name is not merely an *Upāya,* means to reach the Lord but is *Upeya,* the end itself. It is this tenet that Tyagaraja refers to, as already pointed out, in the two pieces *Smarane Sukham* in Janaranjanī and *Nājīvādhāra* in Bilahari, where he says : 'Nāma-rūpame hridayamunindi' and 'Nā Japa varna rūpama'. This tenet of Name itself being first the means and then the end, both *Upāya* and *Upeya* is expounded in the treatise just referred to, the *Upeya nāma-viveka*' of Upanishad Brahmam, which Tyagaraja should have known. Upanishad Brahmam says :

श्री राम एव नाम स्वनामाभिधानमुपेयतः ।
उपेयरूपावस्थानं नामार्थं इति विश्रुतम् ॥ ...

श्रीराम एव नाम स्यात् श्रीरामस्य नाम इति नाभिधानं
कुतः? नाम्न उपेयत्वात्। [1]

The Name has two phases, even as the Brahman has the two phases, *Saguna* and *Nirguna*. The former is the *Upāya*, the means and the latter, the *Upeya*, the Absolute to be attained.

उपेयोपायभेदेन नामचिद् द्विविधेरिता।
तत्रोपेयनाम सत्तासामान्यमभिधीयते॥
नामाभिधानं, नाम्नि चिदभिधेयं, तयोर्न भिद्।
एवं ज्ञानविभातं यदुपायाभिधनाम तत्॥
न ह्युपायं विनोपेयमाप्तुं शक्यं मनीषिभिः।

* * * *

उपेयाख्यं निर्विशेषं ब्रह्म, उपायाख्यं सविशेषम् इति भेदेन चिन्मात्ररूपिणी नामचिद् द्विधेरिता * * तत्र तयोर्मध्ये उपेयनामस्वरूपमाह-तत्रेति। स्वेतरासहसत्तासामान्यमात्रमुपेयनाम भवतीत्यर्थः। उपायनाम निर्दिशति - नामेति। नाम केवलमभिधानं नामास्यास्तीति नाम्नि चिद् अभिधेयं तयोरन्योन्याश्रयत्वाद् भेदो न युज्यते। [2]

The *Upāya-Nāma* or the Name as normally understood has itself four phases, from the gross to the subtle, *sthūla*, *sūkshma*, *bija* and *turya*, each of which forms, in an ascending order, the object of worship as the aspirant evolves higher and higher. In the fourth, the *turya*, the devotee sees not any difference between himself and that state which *Rama Nāma* would endow him with ; that is, he has reached the non-differentiating advaitic stage here. On the attainment of this fourth stage, the aspirant becomes qualified to realise complete one-ness in which the body and the world cease to exist for him and he is just the disembodied consciousness itself, Vikalebara-Chaitanya; this is the stage of *Nāma* itself as the Brahman and the goal, the *Upeya*.

विकलेबरकैवल्योपेयनामस्वरूपतः।
परमाद्वैतरूपेण शिष्यसे नात्र संशयः॥

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1. I got a Ms. of this work from the Upanishad Brahma Math, Kānchipuram.

2. Frithjof Schuon, *The Transcendent Unity of Religions*, Faber and Faber, p. 182 · "The Divine Name is thus a manifestation of the Supreme Principle, or to speak still more plainly, it is the Supreme Principle manifesting itself; it is not therefore in the first place a manifestation, but the Principle itself."

The first three stages of adoration of *Upāya-Nāma* are stages of duality of the worshipper and the worshipped; the fourth is a stage of unity but the next stage of *Upeya Nāma* is the final realisation where there is no question of duality or non-duality; it is the absolute impartite state of realisation.

उपायनामभागत्रयं द्वैतं, तत्तुर्यभागोऽद्वैतम्, उपेयनाम्नो निरंशत्वेन
परमार्थत्वमुचितम् इत्यर्थः ।

This detailed introduction is needed to understand Tyagaraja's practice of *Rama Nāma Japa* and the full meaning of his songs on *Rama Nāma*. Just as the wanderings and doings of Sri Sadāsiva Brahmendra along the Kāverī banks, (still a fragrant memory with us) are a proof to us in recent times of the glory of the high *Avadhūta* state, so is the life and *Siddhi* of Tyagaraja a proof of the efficacy of *Rama Nāma* as a potent means of salvation. He was an exponent of the school that the *Nāma-japa* of the Lord is the most effective path and that other paths need not be thought of: Rāma-namamu Sarame gani anya-mārga-vichāra metike O Manasā (*Sārame*, Pantuvarāli). According to a tradition in one of the schools of Tyagaraja's pupils, (that of Umayālpuram), Tyagaraja embarked in the prime of his youth, his twentieth year, on the great *Tapas* of reciting *Rama Nāma* ninety-six crores of times; and it took him twenty-one years and fifteen days to finish this *Japa*; at the end, Tyagaraja had the darsana of Sri Ramachandra and he sang his first piece, *Ela nī dayarādu* in Athāna.

In this connection, we may bear in mind that the *Rama Rahasya Upanishad* lays down that *Rama Nāma* has to be chanted ninety-six crores of times for the attainment of *Siddhi*. Whether the form of the tradition in the Umayālpuram School is true exactly or not, there is no doubt that Tyagaraja did attain *Siddhi* through the *Japa* of *Rama Nāma*. In more than one song does Tyagaraja refer to his having had the visit of Rama or His sight: *Kanugontini* (Bilahari), *Bhavanuta* (Mohana, in charana 1). To utter the Lord's Name became a second nature to him. If the Tamil Saiva Saint prayed to his

Lord that even if he forgot the Lord, his tongue should go on repeating the Lord's Name (Narravā Unnai nān marakkinum sollu nā Namassivāyave), Tyagaraja prays for nothing more than that his tongue should become used to continuous repetition of the Lord's Name: Mā rasanamuna nī nāmamu māru māru balkanu daya cheyumu (*Srī Raghuvara-Devagāndhāri*)[1]. In *Uı ake* (Sahāna), he affirms that this king of *Mantras*, viz., *Rama-Nāma*, was ever shining on the tongue of Tyagaraja: Tyagarajuni jihvapai rājillu vara-mantra-rājamunu. He should have developed this practice of *Nāma Japa* very early. Attention may be drawn in this connection to those songs of his in which he himself tells us that he was devoted to Rama from his early years: "chinna nāde yanusarinchu" in *Pāhi mām Srī Rāmachandra* in Kāpi; 'chinna nade nīchelimi galuga gori—chintimpa ledā Sri Rama' in *Nannubrova* in Ābhogi; 'ānātimodalu ninu vediti' in the Bhairavi-song *Ananda-mānanda*; 'ne chinnatanamu nāde' in his *Ninne nera namminānurā* in Pantuvarāli; in 'chinnanāta nundi ninne gāni nenanylu nammitinā' in *Innāllu dayarākunna* (Nārāyana-gaula); in *Nīvegāni* in Bilahari, he describes the Lord as a treasure earned and handed down from the elders of his family (Munu māvamsamuna galugu peddalu tapamulanu jesi yārjin-china dhanamu); and in his *Pāhi mām Hare*, a *Divyanāma* piece in Saurāshtra, he even says that he was born into this world with the name Rama on his lips and had steadfastly kept it up.

> Pāhi Rāma yanuchu bhuvini bāgabuttidi-Pāhi Rāma yanuchu gatti pattu battidi.

He was thus a Garbha- Bhāgavata, like Prahlāda. It is not unlikely, when we recollect the fact that his father Rāma Brahmam was a classmate of Sri Upanishad Brahmam and both of them were Rama Bhaktas, and Upanishad Brahma Yogi, the author of the treatise on *Nāma* called *Upeya-Nāma-Viveka*, was one of the teachers of the cult of adoring Rama Nāma.

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1. Cf. John Damascenus: "We must learn to invoke God's Name more often than we breathe, at all times and everywhere and during all our labours."

In the same song in Saurāshtra quoted above, Tyagaraja says that he had secured the precious pearl of *Rama Nāma*—Pāhi Rāma Nāma muktāphalamuleriti.

One of the doctrines of this *Rama Nāma Siddhānta* which we saw mentioned in the *Rama Upnishads* is that Siva knows the value and taste of the sweet name of Rama and that He imparts it to people dying in Benares. This tenet is basic to the entire body of Tyagaraja's songs. When the composer introduces his *Mudra* or signature at the end of all his pieces in expressions like 'Tyagarajanutuni', the expression means Rama praised by both poet Tyagaraja and by God Siva, Tyagaraja being the name of Siva at the composer's birth place, Tiruvārūr. In his Kāpi song, *Inta saukhyamani*, Tyagaraja makes an explicit and full reference to this :—

> "Is it possible for me to describe the *ānanda* one derives from chanting *Rama Nāma*? Who knows its measure and quality? Only true and great devotees know it. Lord Sankara, who delights in drinking the nectar of music with the sugarcandy of *Rama Nāma*, knows it well." [1]

> Inta saukhyamani ne jeppajāla
> ento emo evariki delusuno
> svara rāga sudhārasa mandu
> vara Rama nāma mane kanda chakkera
> misramu jesi bhujinche
> Sankaruniki delusunu

At the end of the Kāpi piece *Rama Raghukula jalanidhe*, there is another reference: "You made Sankara utter in the ears of men of this *Kali*, Your *Tāraka Mantra*."

> Kaliyugamanujulakunu nī tārakamu
> nitila-netruni chetanu vīnula balkanugā jesina.

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1. St. Bernard : "The Name of Jesus is not only light; it is also nourishment. All food is too dry to be assimilated by the soul if it is not flavoured by this condiment; it is too insipid unless this salt relieves its tastelessness. I have no taste for thy writings if I cannot read this Name there...... it is honey for my mouth, melody for my ears, joy for my heart, but it is also a medicine."

Nityarūpa in Kāpi says " Kāsīpati nī Nāmamu balkada "; *Kana kana ruchira* in Varāli cites Siva as a witness to the efficacy of *Rama Nāma* : ' Kailāsa sadanudu sākshi '; *Vāderā*, the well-known piece in Pantuvarāli says in the third foot that Siva initiates the ignorant folk of the world in this *Tāraka-mantra* so that they might cross over the *Samsāra* :

Dāri deliyaleni ajnulaku
bhava nīradhi dāti
moksha mandutaku
nīrajāri-dharudu upadesinche
tāraka Nāmamutonu velasina.

Sārame gāni in Pantuvarāli is another piece which cites the example of Siva. By making reference to the initiation of Vālmīki in *Rama Nāma* by Nārada and to Suka teaching *Hari Nāma* to King Parīkshit, the song emphasises to us the primary position which we should give to the *Rāmāyana* and the *Bhāgavata*.

> "Did not Siva, the delighter in *Sāma Gāna*, drink with all earnestness the nectar of *Rama Nāma* besides unceasingly uttering it to his holy consort Pārvatī and explaining to Her its great efficacy and significance ?"

Sāma gāna loludau
rajata giri dhāmudaina
Tyāgarāja Sivudu atinemamuto
nāmāmrita pānamu yemarakanu
jesi, Rama Rama Rama yanuchu
satatamu Srīmadadi Gauriki
sringāriki yā mahimalan ā rahasyamulan
ati premanu upadesincha ledā.

The reference to Siva explaining to Pārvatī the greatness of *Rama Nāma* is to passages like the oft-quoted verse

श्रीराम राम रामेति रमे रामे मनोरमे ।
सहस्रनामतत्तुल्यं रामनाम वरानने ॥

We noted above the interpretation of the significance of *Rama Nāma* given by the *Rama Rahasyopanishad*, that it is an essence extracted out of both the *Nārāyana Ashtākshari* and *Siva Panchākshari*. The doctrine is set forth fully by Tyagaraja in his Kharaharapriyā song *Evarani* :

> "What do people determine you to be and how do they worship you? As Siva, Mādhava, Brahma or the Supreme Absolute? I prostrate before those wise ones who found the solution by extracting and combining the soul of each of the two *mantras*, Ra from Om Namo Nārāyanāya and Ma from Om Namas Sivāya" [1].

> Evarani nirnayinchirirā nin—
> etla ārādhinchirirā, Naravara
> Sivudano Mādhavudano Kamalabhavudano
> Para Brahmano
> Siva-mantramunaku Mājīvamu
> Mādhava-mantramunaku Rājīvamu
> ī vivaramu delisina ghanulaku mrokkeda.

A further point in this process of extraction of the essences of the two *mantras* is also suggested by Tyagaraja when he says 'Ī *vivaramu* delisina' and calls the two extracted syllables the "*jīva*" or life of the two *mantras*. This 'vivara' or further detail of how these two syllables constitute the '*jīva*' or life of the two *mantras* is that if "Ra" is taken out of "Nārāyanāya", the word becomes "Nāyanāya" and would mean "It helps not as the path for the aspirant" and if "Ma" is taken out of "Namas Sivāya" the expression becomes "Na Sivāya" meaning "not for good".

1. In the song the actual order of the syllables as set forth by Tyagaraja is not Ra-ma but Ma-ra which according to some imaginative interpreters is a reference to the sage Vālmiki of whom Tyagaraja is adored as an incarnation and the story of Vālmiki, who unable to utter Rama, was going on uttering Mara-mara so that in the concatenation, the correct name Rama was automatically formed; even such an utterance is considered efficacious according to *Nama-siddhanta*, as explained here below.

This is all set forth by Upanishad Brahmam at some length in his *Upeyanāmaviveka :*

तत्श्रीरामनामतुल्यं न विद्यत इति। नारायण-शिवमन्त्राणां तारकत्वेन विद्यमानत्वात् रामनामतुल्यं नास्तीति। कथमित्यत आह—नारायणेति सार्धंचतुर्भिः।

नारायणाष्टाक्षरे तु रामनामाद्यवर्णकम्।
न योजितं यदि तदा नायनाय मनुर्भवेत्॥ इति।

'ओं नमो नारायणाय' इत्यष्टाक्षरे रामनामाद्यवर्णरेफयोजनाभात्रे अयं मनुः नायनाय न मोक्षाय भवेत्।

दिव्यश्रीशिवपञ्चार्णे रामनामान्त्यवर्णकम्।
न योजितं यदि तदा न शिवाय भवेन्मनुः॥ इति।

'नमःशिवाय' इत्यत्र मकारयोजनाभावे न शिवाय न ब्रह्मासये भवति। रामनाम्नि प्रातिस्विकाक्षरयोजनतः किं भवेदित्यत आह—

मनुद्वयं यदा राम नामद्व्यक्षरयोजितम्।
तदा शिवायायनाय भवत्येव न संशयः॥
शिवनारायणमनु मुक्तिदापनशक्तिदम्।
तस्मात्प्राधान्यतो नाम स्मरतां मुक्तिदापने।
शक्तिरस्तीति किं चित्रं स्मर्तृन्नामोद्धरेत्क्षणात्॥

इति।

Another tenet of the *Nāma*-worshippers must now be referred to, as on this question, Tyagaraja keenly asserted his reformatory zeal. One of the further developments in the direction of the glorification of *Nāma* as the easiest of means is the view that just as fire burns even if it is touched without knowledge, the Lord's Name saves one, if it comes from any quarter and in any form, even if it is uttered unconsciously or in play, ridicule etc., and even if the letters constituting the name Rama, Siva, etc., occur as part of other sound-combinations in sentences of other meanings. The *Vishnu Purāna* says, and this and other similar verses are quoted by Sankara in his *Vishnu sahasra nāma bhāshya* :

अवशेनापि यन्नाम्नि कीर्तिते सर्वपातकैः ।
पुमान् विमुच्यते सद्यः सिंहत्रस्तैर्मृगैरिव ॥ [1] 6. 8. 19.

ज्ञानतोऽज्ञानतो वापि वासुदेवस्य कीर्तनात् ।
तत्सर्वं विलयं याति तोयस्थं लवणं यथा ॥

The *Bhāgavata* also upheld this view and illustrated it with the classic story of Ajāmila, who, having spent his life in dissipation, called out at the time of his death, the name of his last beloved son, which was Nārāyana. The moment the sound Nārāyana came out of that sinner's mouth, all his sins vanished, and the emissaries of Vishnu rushed to prevent those of Yama from claiming Ajāmila. It is declared on that occasion that whatever the spirit or manner in which one uttered the Lord's Name, he is saved. The medicine does not expect one to know it, to give him the cure.

सांकेत्यं पारिहास्यं वा स्तोभं हेलनमेव वा ।
वैकुण्ठनामग्रहणमशेषाघहरं विदुः ॥
पतितस्स्खलितो भग्नः संदष्टस्तप्त आहतः ।
हरिरित्यवशेनाह पुमान्नार्हति यातनाम् ॥
यथागदं वीर्यतममुपयुक्तं यदृच्छया ।
अजानतोऽप्यात्मगुणं कुर्यान्मन्त्रोऽप्युदाहृतः ॥ VI. 2. 14, 15, 19.

Ajāmila uttered the whole name, though it was as referring to his son. To illustrate the case *Sānketya*, Bhāgavatas tell some stories and illustrations. One is the conversion of Vālmīki by Nārada, which incident is referred to by Tyagaraja in the Varāli piece, *Ī menu galiginanduku*. But the Bhāgavatas say that Vālmīki—the hunter could not, as already referred to, utter 'Rama', but, as a man of the forest could utter 'Mara', the tree; Nārada ingeniously asked him to repeat fast

1. This verse is echoed by Tyagaraja in his Kāpi piece 'Rāma Pāhi Meghasyāma' where he gives the same simile of Nāma-recital being the lion's roar that keeps away the wicked:

"Durjana ganamula varjinchutaku Nāma*garjana* gatiyantini O Rama" which shows how these texts of the school were constantly in the composer's mind.

Mara-Mara-Mara, so that in the chain, as it were, 'Rama' automatically sounded.

Ayyāvāl, the predecessor of Tyagaraja and one whose teachings on the subject of *Nāma-Māhātmya* held the field in Choladesa, subscribed to this view and in some verses in his hymn on the Lord's name, *Ākhyā Shashti*, referred to the Name Siva saving one even if its sounds were somehow introduced in the speech of a man, for instance, अधिवाराशिवसति; 'Where does he live' asks one; 'on the beach', says another; in the answer, the sound combination Siva occurs!

This, Tyagaraja felt, was carrying it too far. The uttering of the Lord's Name, he insisted, should be informed by love for the Lord. Those who do not love the Lord know not the relish of His Name.

> Rama nīyeda prema rahitulaku
> nāma ruchi delusunā (Kharaharapriyā) [1]

Besides, Rama means the essence of Siva and Vishnu; Rama is Brahman itself; what is the use of repeating the sound Rama, without any knowledge of its meaning or as referring to another person or object? Tyagaraja elaborates his view by a series of telling similes.

> "The Name must be uttered with a knowledge of its significance and with contemplation of Rama. Closing the senses up for a minute and realising the real truth of the *Tāraka-rūpa* of Rama, one should utter the Name.
>
> "Rama means a woman; that leads to lust etc. Rama is the name of the Supreme Brahman too; that removes all the distress of mortal birth.
>
> "Arka is the name of a poisonous plant; Arka means the Sun that dispels all darkness.

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1. See the previous Chapter p. 78.

"Aja means a goat; Aja means also Brahman, who would bless you with success". (Song in Pūrnachandrikā).

Telisi Rāma chintanato Nāmamu
seyave O manasā—
talupulanni nilipi nimishamaina
tāraka rūpuni nija tattva mulanu telisi—
Rāmā yana chapalākshula peru
kāmādula boruvāru veru
Rāmā yana Brahmamunaku peru
ā mānava jananārtulu dīru
arka manuchu jilledu taru peru
markata buddhulettu dīru
arkudanuchu Bhāskarnuniki beru
kutarkamanedu andhakāramu dīru
aja manuchu meshamunaku beru
nijakorika lella gī deru
Ajudani vāgīsvaruniki beru
vijayamu galgunu Tyāgarāja nutuni.

It may be noted how Tyagaraja's words here echo those of Upanishad Brahmam in his *Upeya nāma viveka*:

—इति रामशब्देन प्रत्यगभिन्नं ब्रह्मोच्यते ।

Cf. Tyagaraja: Rāmāyana Brahmamunaku peru.

Explaining the full implications of the name Rama as the quintessence of the Upanishadic *Mahāvākhya* "Tat tvamasi", Upanishad Brahmam says:

रामनामार्थः क इत्याशंक्य प्रत्यग्ब्रह्मैक्यमित्याह-
तदर्थो रेफ आम्नातः त्वमर्थो मार्ण उच्यते ।
रार्णेण मार्णसंयोगः भवेदसिपदार्थकः ॥

Again

रवाच्यमीशचैतन्यं रलक्ष्यं सत्यचित्सुखम् ।
मवाच्यं जीवचैतन्यं मलक्ष्यं प्रत्यगीरितम् ॥

And for the words of the Pallavi "Telisi Rāma Chintanato Nāmamu", the following in Upanishad Brahmam may be seen:

य इत्थं रामनामार्थं ज्ञात्वा नाम स्मरेत् सदा ।
स याति परमाद्वैतमहासाम्राज्यवैभवम् ॥

That *Nāma Kīrtana* is not a mechanical process, that a real practice of this means a full equipment of knowledge, self-control, purity of mind, devotion, concentration, etc., has also been emphasised in the books. In his comments on the name Visva, which leads the one thousand Names of Vishnu, Sankara says that it is only one who has realised the truth that God is *Visva*, Everything, that can utter the *Nāma*. Sankara's teaching here in his comments on the Name *Visva* is summarised by Tyagaraja in the last foot of his Bilahari song *Intakanna yānanda*—Nī Japamulu velanī jagamulu nīvai rājillunaya. Such a realisation would make one completely refrain from *himsā* etc., and such a person deserves to sing the Lord's Name. Some texts go so far as to say that only the realised souls that have become one with the Lord that can take the Name; others should not vainly take it, नाविष्णुः कीर्तयेद्विष्णुम्, नारुद्रः कीर्तयेद् रुद्रम् ।

We have already drawn attention to the fourth and fifth stages of *Nāma Pārāyana* which are stages of *advaita*. Upanishad Brahmam says in his *Upeya nāma viveka* that the repetition of *Rama Nāma* should be attended with the non-dual contemplation, *advaita-bhāvanā*.

उत्तमाधिकारिणामैक्यानुसन्धानतो भगवत्प्राप्तिमाह-
सदा रामोऽहमस्मीति तत्त्वतः प्रवदन्ति ये ।
न ते संसारिणो नूनं राम एव न संशयः ॥

Again

श्रीरामनामसाम्राज्यं स्वाभेदेनैव भावयेत् ।

And

तावदेवं रामोऽहमहमेव राम इति भावयेत् ।

Passages in Tyagaraja giving expression to this *advaita-bhāvanā* are quoted below at the end of the last chapter when dealing with the highest phase of *Bhakti.*

In the *Padmapurāna,* ten pitfalls of the enthusiasts of *Nāma kirtana* are set forth and their avoidance is insisted upon. They are characterised as ten offences against the Lord's Name, *Nāma-aparādhas.* The first is the deriding of good men, *Nindā* of Sādhus. The second is to see difference between one form of Divinity and another, e.g. Siva and Vishnu. Then, disregard for Gurus, denouncing the *Vedas* and *Sāstras* as needless, considering that the glorification of *Nāma* is in fact an exaggeration, committing sins on the strength of the *Nāma,* absence of purity of mind achieved through refraining from injury to others, from lying, stealing, incontinence and receiving gifts. The next is to desist from all *Karmas* and *Dharmas* on the excuse of the *Nāma-Japa.* Then, teaching the Name to the faithless and the un-interested. And lastly, failing to cultivate benevolence and continuing to be dominated by *Ahamkāra* and *Mamakāra,* the sense of 'I' and 'Mine'.

सतां निन्दा नाम्नः प्रथममपराधं वितनुते
शिवस्य श्रीविष्णोः य इह गुणनामादि सकलम् ।
धिया भिन्नं पश्येत् स खलु हरिनामाहितकरः

*   *   *

गुरोरवज्ञा श्रुतिशास्त्रनिन्दनं तथार्थवादो हरिनामकीर्तने ।
नाम्नो बलाद्यस्य स पापबुद्धिः न विद्यते यस्य यमैर्विशुद्धिः ॥
धर्मव्रतत्यागहुतादिसर्वशुभक्रियासाम्यमपि प्रमादतः ।
अश्रद्दधाने विमुखेऽप्यशृण्वति यश्चोपदेशः—॥
श्रुत्वापि नाम माहात्म्यं यः प्रीतिरहितोऽधमः ।
अहंममेतिपरमो नाम्नस्सोऽप्यपराधकृत् ॥

We find in Upanishad Brahmam's *Upeya nāma viveka* :—

सन्निन्दासति वैभवान्तरकथा श्रीशेशयोर्भेदधीः
अश्रद्धा श्रुतिशास्त्रदेशिकगिरां नाम्न्यर्थवादभ्रमः ।
नामास्तीति निषिद्धवृत्तिविहितत्यागौ च कर्मान्तरैः
साम्यं नामनि शंकरस्य च हरेर्नामापराधा दश ॥

Tyagaraja was one of those who considered the recitation of *Nāma* a high form which only qualified people should resort to, if they should reap the benefit. To the second and partly to the seventh *Aparādha* referred to above, Tyagaraja's *Sukhi Evaro* in Kānada, gives expression:

> "Who is the blessed one that enjoys the bliss of *Rama Nāma*, the highest of *mantras* calculated to save men from bondage? Who is that blessed one who, unflinching from truth, serving all humanity and free from hatred towards other Gods, sings sweetly the *Rama Nāma*?"

> Sukhi evaro, Rāma nāma sukhi evaro—
> satyamu dappaka, sakala lokamulaku
> bhrityudai *daivabhedamu leka*
> nityamaina susvaramu gānamuto

There is again reference to the second *Aparādha* in the essentials of a true devotee described by Tyagaraja in his *Bhaktuni Chāritra* in Begada, 'Siva Mādhava bhedamu jeyagarādu'[1]. In *Vinatāsuta* (Jayantasena), Tyagaraja condemns as useless disputations about different faiths.

In the Sankarābharana song on Siva, *Sambho Siva Sankara,* he describes the Lord as one who always puts down the pride of those inferior people who revel in sectarian differences:

> Mata-bheda-patita-mānava-
> mada-santata-bhanga.

In *Itaradaivamula* again, Tyagaraja says that, without any prejudice against other faiths, he is devoted to Rama—'matabhedamuleka sadā madini marulu gonna tanaku'[2].

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1. In the Todi song on Dharmasamvardhani, 'Karuna judavamma', in the third charana, Tyagaraja addresses the Goddess as being Herself Siva and Rama.

2. In the true spirit of one who, while adoring one form as his dearest, held in respect the rest as but other forms of Divinity, Tyagaraja raised Subrahmanya as unequalled among the Gods 'Nivanti daivamu shadānana' (Todi), and Devi as the refuge of his family—Tyāgarāja Kulasaranye ('Ammadharma samvardhani'—Athāna).

" Only such a *Rama Bhajana* as is done with a mind free from the six inner enemies, lust, anger etc., will bring salvation, and free one from the ills of this world."

> Paraloka sādhaname manasā
> smara lobha mohādi pāpulanu
> smariyinchake Srī Rāma bhajana, paraloka
> jananādiroga bhayādulache
> jagamandu galgu durāsalache
> tanayādi bhāndhavula bhramache
> dagala nīdu Tyāgarājanutuni
> (Pūrvakalyāni).

The very fruit of *Nāma-japa* is that the Name purifies one's mind :

Nī Nāmamuche nāmadi nirmalamainadi (*Jnānamosagarādā*-Shadvidhamārgini). And hence is *Rama Nāma* the most sanctifying name—Paramapāvana-nāma (*Ramāramana*-Vasantabhairavi ; *Dāsarathī nī rinamu*—Todi).

" If there is one who thus worships the Lord truly with His Name,—surely, who can equal him ?

> nī japamuna hridayamu vega
> rājillanu jesina ...
> Hariyanu vāni sari evare (Todi).

" Who can equal that worshipper of the Lord's Name, who has cleared his mind of all its manifold lumber, who has steadfast devotion, who discards sectarian disputes, who longs for the Lord, who has established the Lord's feet in his heart, who shuns like poison the company of those who do not enjoy this happiness and who values the company of true devotees ? Who can equal those whom the meditation of the Lord transports to ecstasy ? " (*Ibid*).

And "What can equal our own human birth if we could do this adoration of the Lord with the flowers of His Glorious Names."

> Nāma kusumamulache [1] pūjinche
> nara janmame janmamu (Srīrāga)

and if one cannot have true love for *Rama-Nāma,* of what use is his life—

> Ramachandra nī nāmamandu nija – premaleni
> bratukemi (Varāli-*Pahi paramatma*)

The Lord's Name brings prosperity here, and leading one on the right path, it brings one to the abode of Divinity or is itself all prosperity, all austerity and the abode eternal.

> Kshemamu divya dhāmamu nitya nemamu
> Rāma-nāmamu (*Vandanamu*-Sahāna).

The most elaborate expression or exclamation relating to the joys of uttering *Rama Nāma* is of course the long *Divya-nāma* in the auspicious Saurāshtra in which Tyagaraja simply loses himself as it were:

"Melu melu Rāmā-nāma-sukham ī dharalo manasā" (Text pp. 135-6).

Ah Mind! Exceedingly superior in this world is the bliss of Rama's Name to the joy of a thirsty man getting water to drink, of a pauper coming by a treasure, of getting water in draught, [2] of

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1. cf. in Paripālaya (Ritigaula) the idea, 'Harināmasmaranamulu viru tāmara' and 'Hrit-kumudasumamula' in the last charna of the Ahiri piece 'Challare'. It is necessary to understand fully the significance when Tyagaraja speaks more than once of Nāma-Kusuma, of the Name of Lord as the flower of His worship. According to the prescribed directions for the adoration of *Rama-Nama* (Rama Mantra Purascharana and Kriyāyoga), Rama Mantra itself is to be used as the flowers for the *Puja*; Nama-Japa is the flower worship (pushpa-archana). See *Tattvasamgraha Ramayana* already cited, *Sundara*, Cantos 13, 14.

2. Cf. Vālmiki's comparisons of Dasaratha's joy when Visvāmitra came: यथा वर्षमनूदके ।

a frightened person getting courage, of a hungry man getting a sumptuous feast, of an angry man calming down, of an ignoramus becoming suddenly learned.

Nay, Tyagaraja exalts the bliss of the utterance of the Lord's name above even the sweet devotional music, above even the bliss of contemplating upon God, or the spiritual experience or the realisation of Brahman itself.

* * *

Srīkarudau Srī Rāmuni manasuna
chintinchu sukhambukante

* * *

cheyatagu vedānta vichārana
cheyaga galgu sukhambukante
bāyaka nirguna bhāvamu galapara
Brahmānubhava sukhambukante—
Melu melu Rāmanāmasukham ī dharalo manasā.

CHAPTER VI

ISHTA DEVATA

"Rāma nī samānamevaru", "Rāma eva daivatam"

No POEM of the world other than the *Rāmāyana* has given to a whole country and its countless millions a personality which, despite the passage of ages, remains still a living force of insipiration for individual conduct as well as public life, the mere mention of whose name still thrills, draws tears of joy and makes people break down. Kusa, who did not know the identity of his father, Sri Rama, came in great excitement on hearing of a scuffle between his brother Lava and Lakshmana's son, Chandraketu; but there was Rama also standing there; Kusa saw the personality before him, and, as his turbulent spirit calmed down, he said to himself, 'Ah! What a form to make men's minds settle down in tranquility! Surely, the poet of the *Ramayana* enriched the divine language through a fitting personality!'

अहो प्रासादिकं रूपमनुभावश्च पावनः ।
स्थाने रामायणकविर्देवीं वाचमवीवृधत् ॥

Bhavabhuti: *Uttararamacharita* VI. 20.

We have known sceptic high-brows of our own times spending the evening of their lives in thraldom to the inimitable charm of both the *Rāmāyana* and Sri Ramachandra. No wonder the Hound of Heaven of Rama and the *Rāmāyana* has claimed these, our own men; but witness how even those of other faith have come under the spell of this personality, those like Kabīr in the North and in our own parts, the British Collector of Madhurantakam, who had the vision of Sri Rama standing bow in hand and guarding the embankment of the lake from breaches during a storm, and how from the early centuries of the Christian era, the entire South-East Asia, from Cambodia to Java, came under His influence, temples were raised to Vālmīki there, the *Rāmāyana* was read in public in shrines,

and plays on Rama's story still continue to be enacted in the Indonesian Islands by masses who have become Mohammedans.

We in the South have adored Rama for ages in the form in which He came to us, as 'the glorious Young Prince' (Chakravarti-t-tirumahan) who renounced his kingdom without even the slightest fall in the excelling charm of his face.

न चास्य महतीं लक्ष्मीं राज्यनाशोऽपकर्षति ।
लोककान्तस्य कान्तत्वाच्छीतरश्मेरिव क्षपा ॥
न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव दृश्यते चित्तविक्रिया ॥

Rāmāyana II. 19.32.33.

दधतो मङ्गलक्षौमे वसानस्य च वल्कले ।
ददृशुर्विस्मितास्तस्य मुखरागं समं जनाः ॥

Raghuvamsa XII. 8.

In the North, Rama ruled as king over the land and hearts of men, and as Raja Ramachandra, he still continues to do so. 'Rama' 'Rama', said everybody; when Rama ruled, the world was all one Rama :

रामो रामो राम इति प्रजानामभवन् कथाः ।
रामभूतं जगदभूद् रामे राज्यं प्रशासति ॥

Rāmāyana VI. 131.102.

—a rule whose description Tyagaraja could not leave out of his songs :

Kārubāru Seyuvāru
galare nīvale Sāketanagarini
ūrivāru desajanulu vara munulu
upponguchunu bhāvukulayye
nelaku mūdu vāna lakhilavidyala
nerpu galigi dīrghāyuvu galigi
chalamu garva rahitulu gāleda
sādhu Tyāgarājavinuta Rāma

(Mukhāri).

"Rama ! Has there been anybody who has reigned over Ayodhyā like you, protecting the subjects and securing the happiness and prosperity of the urban and the country folk and the Rishis ? Your subjects had the three rains, they were learned in all arts and lores and learning, lived long, and were above all, free from deceit and arrogance."

And it is the re-establishment in this land of this Rāmarājya that Mahatma Gandhi prayed for, a kingdom in which every body, looking at Rama and following him, desisted from mutual injury (*himsā*) :

रामेवानुपश्यन्तो नाभ्यहिंसन् परस्परम् ।

Rāmāyana VI. 131.100.

In the rich field of Sanskrit drama, when one examines the themes, one finds the largest number depicting the life of Rama. It is just as it should be, says Murāri, himself the author of the play *Anargha Rāghava* (the Inestimable Rāghava). In the prologue to this play, Murāri says, that no apology is needed for his having chosen the *Rāmāyana* as the theme and Rama as the Hero. If one should leave aside Rama's story as a theme much dealt with by the predecessors, where can one find a Hero endowed with so many excellences ? And how else can poets endowed with gifts of expression help and gratify themselves than by glorifying Sri Rama ?

अयं च प्राचेतसीयं कथावस्तु बहुभिः प्रणीतमपि प्रयुञ्जानो नापराध्यति श्रोत्रियपुत्रः। पश्य

यदि क्षुण्णं पूर्वैरिति जहति रामस्य चरितं
गुणैरेतावद्भिर्जगति पुनरन्यो जयति कः।
स्वमात्मानं तत्तद्गुणगरिमगम्भीरमधुर-
स्फुरद्वाग्ब्रह्माणः कथमुपकरिष्यान्ति कवयः ॥

Our composer varies Murāri's verse a little and asks :

"What if sages like Vālmīki and other poets have described you, Oh Rama, excellently

and in a manner that true devotees of yours applaud? Could my yearning cease for that reason? I feel the appointed service of my life is to sing your glory."

> E paniko janminchitinani nan–
> nencha valadu Srī Rāma ne
> Srīpati Srī Rāmachandra nī
> chittamunaku teliyadā ne
> Vālmīkādi munulu narulu ninna
> varninchiri nāyāsa dīrunā
> melmiyai yundunu sadbhaktulu
> mechchudure Tyāgarājanuta! ne
>
> (Asāveri).

Working a further variation of the same idea, Tyagaraja asks the Lord in his *Elāvatāra* (Mukhāri): " For what purpose did you incarnate as Rama? . . . . Was it to grant boons to Tyagaraja who has strung for you gem-garlands in various *Ragas*?"—" Sata rāga ratnamālikalu rachinchina Tyāgarājuku varamosagutandukā?" Without any such question, he affirms in *Chesinadella* that the very love of Tyagaraja had taken incarnation as Rama.

When dealing with *Rama Nāma*, we noted some of the literary and historical antecedents of Tyagaraja's adoration of Rama and His Name. In the North, the Rāmānandīya school developed the cult of Rama worship to a great extent. Rāmānanda, Tulasidas and Kabīr contributed to the glory of its literature. The *Adhyātma Rāmāyana* became one of the important works of this school. Other versions of Rama's story, like the *Ānanda* and *Adbhuta Rāmāyanas* and the *Brihad-dharma Purāna* further developed this cult. Special *Samhitās* or religious compilations like the *Agastya Samhitā* were produced to set forth in great detail devotion to Rama and the conduct of his worship, festival etc. A few works of this considerable Rama-literature, like the *Rama-Gītā* and *Rama-*

Sahasranāma, are referred to in the *Ramarahasyopanishad* itself. King Visvanātha Simha of Vāghela (Bundlekund) did for this school of Rama Bhakti what Bopadeva and Chaitanya's disciple Rūpa Gosvāmi did for Krishna-bhakti, by analysing and systematising the *Rasa* of (Rama) Bhakti on the basis of *Alamkāra Sāstra*. A reference to these literary antecedents is made here to enable us to understand some allusions in Tyagaraja's songs which cannot be traced to the *Vālmiki Rāmāyana*. For instance, the allusion to hunter Vālmīki being initiated in *Rama Nāma* by Nārada and an Apsaras, turned crocodile and undergoing sufferings, being saved by Ānjaneya by the chanting of *Rama Nāma*. In his Kalakanthi piece on Sita, *Srī Janakatanaye*, Tyagaraja refers to Indra worshipping Sita, (which is an echo of the story of Indra sending Sita divine *pāyasa*, during her prison days) and to the *hundred*-headed Ravana.

> Satavadanādyāsara jaladharānile
> satamakha kirīta lasanmani gana nīrājita charane.

In another song of his on Sita, *Dehi tava pāda bhaktim* in Sahāna, he refers to the sage Agastya singing of Sita and to the hundred-headed Rāvana again : Kalasaja gīta mudite...... Satamukha mada damane.

In the well known Kāmbhoji piece *Mā Jānaki*, he speaks of Sita leaving her real form in Agni and following Rāvana only with a Māyā form.

> Māyākāramunichi
> sikhi chentaneyundi
> dānavuni ventane chani.

All these references are to other *Rāmāyanas* like the *Adbhuta*, in which Sita has been specially glorified. Similar allusions bearing on the glorification of Hanumān are also to be sought for in the same sources, e.g., the mention of Ānjaneya sitting under the Pārijāta tree, in *Pāhi Rāma Dūta*, in

Vasantavarāli, of his reading holy *Purāna* at Rama's bidding, in the piece *Kalugunā Pada Nīraja* in Pūrnalalitā. [1]

The reference to the third and sixth chapters of the work of Vālmīki, in the Anupallavi of the Īsamanohari piece *Manasā Srī Ramachandruni* is to the *Adhyātma Rāmāyana*, describing the divine origin of Rama and Sita [2]. The link with such Rama-literature is also borne out by Tyagaraja paying respects to Tulasidās as the first Bhakta to be saluted in his *Prahlāda Bhakti Vijaya Nātaka*.

In South India especially, the *Rāmāyana* of Vālmīki was popularised to a great extent by a long succession of exponents and commentators, beginning with the pioneers of the Vaishnava Bhakti Sampradāya. Among musician-devotees who had chosen the Rama-form for their devotion, there was Bhadrāchala Rāmadās, whose life and songs exerted influence on the imagination of Tyagaraja. Rāmadās especially, Tyagaraja mentions in two pieces: in his well-known Devagāndhāri song, *Kshīra sāgara sayana*, Tyagaraja tells Rama that he knew well how Rama liberated Rāmadās of firm mind from the prison.

Dhīrudau Rāmadāsuni bandhamu
dīrchinadi vinnānura.

In his *Emidova Balkumā* in Sāranga, he tells Rama, "Were I Rāmadās, Sita would have spurred you to go to my rescue."—Rāmadāsuvale naite Sītābhāma mandalinchunu nīto [3].

Among other Rama devotees, we may also mention here poet Rāmabhadra Dīkshita of Tiruvisanallur, a contemporary of Sri Ayyāvāl, whose hymns on Rama were very popular all

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1. Cf. the verse recited among preliminary prayers before the reading and recital of the epic, वैदेहीसहितं etc.

2. Bālakānda, cantos 3 and 6: Here in canto 3 the birth of Rama is described like that of Krishna in the Bhāgavata, the Lord first appearing in his supreme Nārāyana form before the mother, and the latter uttering a prayer to Him as Lord Nārāyana. In canto 6 in which Sitā's marriage is described, sage Nārada is introduced to point out that Rama and Sitā are the eternal Nārāyana and Lakshmi.

3. Rāmadās is mentioned also among foremost devotees in 'Kaligi Yunte gadā (Kiravāni).

over Choladesa. Last but not least was his father's classmate Upanishad Brahmam, a Rama-devotee and his own father, Rama Brahmam, thanks to whom Tyagaraja was a Garbha-bhāgavata. At the end of his *Rāma ni samānam evaru* in Kharaharapriyā, Tyagaraja calls Rama the treasure of his family, i.e., his family deity, 'Kula-daivata' and at the end of the Pūrnachandrikā piece, *Palukavemi*, he says "My parents gave Bhakti and protected me."

Talli tandri bhakti nosagi rakshinchiri.

In *Innāllu* (Nārāyanagaula), he calls Rama again his heirloom 'Kuladhana', and adds that from his early years, he had relied on none but Rama 'Chinnanāta nundi ninne gāni ne nanyula nammitinā, O Rama.'

From the point of view of all this religious literature pertaining to Rama, we may boldly say that among productions distinguished both in quantity and quality, by a single poet-devotee like Kamban or Tulasi, the corpus of Tyagaraja's songs too occupies a prominent place.

Rama, it is well known, was an incarnation of God. But according to this cult of Rama Bhakti, the very word Rama meant Para Brahmam.

रमन्ते योगिनोऽनन्ते सत्यानन्दे चिदात्मनि ।
इति रामपदेनासौ परं ब्रह्माभिधीयते ॥

says the *Rāma Pūrva Tāpani* Upanishad. In the well-known Pūrnachandrikā song, which is specially significant here, Tyagaraja expressly states that the word Rama means Para Brahmam; and in the twelfth foot of *Pāhi Kalyānarāma*, he calls Rama Paramaina Brahmamu. In a very large number of songs, he addresses Rama as the one God, the first God, Lord of everything, source of everything, immanent in everything, the essence of everything, and so on and describes him in terms of the Supreme Being, devoid of beginning, middle or end (Ādyantarahita in *Ela nī daya* and Ādimadhyarahita in *Nīdaya rāvalegāka* and *Edāri sancharinturā*), beyond word

and mind (Avāng-mānasa-gochara in *Duduku*), devoid of modification (Avikrita in *Jagadānanda*), impartite whole (Akhandarūpa in *Srī Rama Rama*—Pūrnachandrikā), one without second (Advaita in *Sundarataradeham*), devoid of name and form (Nāma-rūpa-rahita in *Sarvaloka*—Huseni), and unqualified absolute (nirguna and nirgunarūpa in *Hari Hari nīyokka, Nātha brovave* and *Jo Jo Rāma*). It is because by Rama, Tyagaraja meant not merely the incarnation of God as Dasaratha's son, but the Supreme Being itself that even when dealing with the Narasimha incarnation in the *Prahlāda Bhakti Vijaya*, he uses the name Rama. Thus not only did Tyagaraja henotheistically call his Rama the best amidst the Trinity (Muggurilio melaina Rama in *Siggumāli*) but in accordance with the tenets of the Rama cult considered Rama as being something above the Trinity and the Supreme Being, the one Absolute, of the form of *Sat, Chit* and *Ananda*. In his *Jagadānanda*, he speaks of Rama as being of the form of Siva, Brahmā and Kesava (Purahara-sarojabhava-kesavādirūpa). In his Īsamanohari piece, *Manasā Srī Ramachandruni*, Tyagaraja speaks of Rama as the Supreme Being beyond the Trimūrtis and one who ordains each of the three Mūrtis to His respective duty.

In *Nijamarmamulanu* (Umābharana), he says that it was the Supreme Rama who set up the *gauna* forms of Brahmā, Vishnu and Siva and made them play their respective roles and *lilas*. From the ant to the Trimūrtis, Brahmā, Siva and Kesava, Rama abides in all (Rama nannu brovara). In *Evarichchirirā*, in the charana, he says that the Trimūrtis could not save Kākāsura from Rama's arrow and on the fall of Rāvana, the Trimūrtis praise Rama (*Emidova*). In *Bhakti bichcha* (Sankarābharana), he calls Rama superior to the Trinity: Trimūrtulakati melmi Rama; he is the Lord of Hari, Padmaja (Brahmā) and Sarva [1] (Siva)—Haripadmajasarvesah in *Rama*

1. The text here, in all editions including the one in this book, reads सर्वेशः which should be corrected into शर्वेशः

eva daivatam. So also in *Mummūrtulu gumigūdi* in Athāna. Not only is Rama beyond the three gunas *Sattva, Rajas* and *Tamas,* but he is the Supreme God endowed with excellences which are absent from the three Gods Siva, Vishnu (Vāmana) and Brahmā who has each His blemish, of harshness, of deceitfulness, and of passion. Rama is indeed unique in His excellences and acts. It may be noted, the excellences of Rama with which Tyagaraja contrasts the drawbacks of the Trimūrtis, (*Endundi vedalitivo*—Darbār) are all very significant and based on some of the most noteworthy points of greatness in Rama mentioned by Vālmīki; thus as against the severity that Siva would show at the slightest mistake is the guna mentioned by Vālmīki in the description of Rama as रिपूणामपि वत्सल—kind-hearted even towards foes. While Vāmana had to adopt craftiness to overcome Bali, Rama in the full confidence of his prowess asked the enemy Rāvana who was tired and had been rendered destitute to retire for the day and come back refreshed and equipped : गच्छानुजानामि etc.; and with reference to the particular sin ascribed to Brahmā Rama stands supreme as the exemplar of sexual purity, one who would not even look at others' women : रामस्तु परदारान्वै चक्षुर्भ्यामपि नेक्षते। In fact, the things Rama did or said, Rama alone could have done or said—यथा स एवार्हति तत्रभाषितुम्। as Vālmīki says.

The immanence of Rama in all beings from Brahmā downwards is mentioned in *Nijamuga nī mahimalu* in Sahāna. The Vāgadhīsvari song *Paramātmudu* is wholly devoted to the immanence of Rama as Paramātman.

> "Know all well how Paramātmā shines in glory in everything, in Hari, Hara, Devas, human beings, the innumerable worlds, species of creations, the five elements, mountains and trees"

(and Tyagaraja adds that) the Lord is in the good as well as in the bad, Sagunamulo vigunamulo satatamu, echoing the *Gita* अमृतं चैव मृत्युश्च सदसच्चाहमर्जुन।

And in the Garudadhvani piece *Tattvameruga*, he expressly states that Rama is the meaning of the Upanishadic Mahāvākya, 'Tat tvam asi'

> Tattvamasi yanu vakyārthamu
> Rāma nīvanu Para tattvameruga taramā.

To proclaim this Upanishadic truth, Tyagaraja seems to have pitched upon a *Raga* with a suggestive name: Garuda, on whom the Lord is riding, is esoterically deemed to be *Chandas* or the Veda (छन्दोमयं गरुत्मन्तम्) and this 'Tattvamasi' is the Vedic message, the *Garudadhvani par excellence*. That Rama is the immutable Supreme is also brought out in *Kadaluvādu* in Nārāyanagaula.

That the Rama form, as such, was his 'Ishta Daiva,' favourite deity, Tyagaraja himself says expressly "Ishta Daivamu nīve" in *Syāma sundaranga* in Dhanyāsi, and 'Rāma eva Daivatam Raghukula tilako me' in a song in Balahamsa. To Tyagaraja, Rama was the God and none else.

> Vādera Daivamu, Undedi Ramudokadu, etc.

In his Bhairavi song, *Nī vanti*, he exclaims:

> "O Rama! After deep reflection, I see it is impossible for me to find another God like you; if one wants to speak, he should speak about you; if one wants to sing, he should sing in praise of you alone; if one wants to associate with anybody, he must associate with you alone.

> Nīvanti Daivamu negana
> Nīrajāksha Srī Rāmayya
> bhāvinchi jūchu patla
> Pattābhirāmachandra
> ādina ninnāda valegā
> kūdina ninnu gūdavale

"Who is there equal to you, O Rama!" — *Rama nī samānam evaru* (Kharaharapriyā), Dharanu nī sari Daivamu gāna rā Raghuvara (Varāli).

"Who else but you can be the refuge?"

Verevvare gati vemārulaku Sītāpati (Surati).

In his Kalyāni piece, *Kāruvelpulu,* he says:

"No Devatā of this universe can be equal to you; to compare any one of them to you will be like comparing the fine table-rice to worthless chaff, a taper to a torch, a canal to the Kāverī, a star to the moon, a man to Manmatha and a lake to the sea."

Kāruvelpulu nīku sari kāru
kāruku jilakara sampākāntāramai nattugāni
dīvatiki dīpamu rīti gāni
Kāvetiki kālavala rīti gāni
Tammavairiki dārakala rīti
kamma viltuniki kānti narula rīti gāni
sāgaramunaku sarassu rīti
Tyāgarājavinuta dharalo nīku sari.

And in his song in Chhāyātarangini, he asks Rama:

"To me, whose mind, without harbouring any prejudice towards other faiths, is constantly and passionately in love with you, O Rama, is happiness possible of attainment through other Gods?"

Itara Daiva mulavalla
nilanu saukhyamā, Rāma
mata bhedamu leka sadā
madini marulu gonnatana.

In his Kolāhala song *Madi lona yochana,* he says that of all the ten Avatāra forms that the Lord put on, the Rama form was the best.

Pa di vesamulalo Rāma vesamu bahu bāganuchu-

It is usual to say that the Krishna incarnation is the most complete one—Pūrnāvatāra, but to Tyagaraja, Rama is

the complete incarnation: Pūrnāvatāra in *Raghupate Rama* (Sahāna). It is in this incarnation that God exemplified the highest that man could reach and thereby the Purushottama gained for himself the title of the 'foremost man'—Narottama (in *Rāmāyana*) or Naravara [1] as he is referred to in more than one piece (in *Evarani* etc.). Rama was 'Naravara' because he was the embodiment of the best and most praiseworthy conduct —Sucharitra, Subhacharitra and Stutyacharitra, of incomparable qualities and conduct (Nirupamagunasīla, in *Nārada-gānalola*).

In a piece in Vijayavasanta, *Nī chittamu*, Tyagaraja says that whatever God he sees, he finds in them only his Rama.

> Paradaivamula jūchunantane bhāvamandu
> nīvai baregedavayya.

In a more telling manner, Tyagaraja says in *Raghuvara nannu* (Pantuvarāli) that to him, the Lord's bride, while other Gods are like other optional jewels, Rama is the very Māngalya sūtra.

> Para daivamulu bāgu sommulu
> Suranuta mangala sūtramu launā.

Like Rama's Name, His auspicious story too is endowed with the power to save—Tārakacharitra and Tāraka-subhakara-charitra—(in *Mariyāda*-Sankarābharana, *Enduku daya* - Todi, *Pāhi Pāhi*—Saurāshtra).

It is the infinite excellences, *Ananta kalyāna gunas*, of Sri Rama's personality that explain the great fascination for this form [2]. In *Janakajāsameta* in Asāveri and in *Muripemu* in Mukhāri, he calls Rama, the chest of gems of auspicious qualities — bhavya-guna-mani-kosa and suguna-mani-kosa. There are, in Tyagaraja's songs, nearly fifty epithets or addresses

1. Cf. 'Naravaram' in Dikshitar's Ramachandram bhāvayāmi.

2. See my article *Rama guna manasa* or the Infinite Excellences of Sri Ramachandra, in *Vedanta Kesari*, Oct. 1937.

referring to Rama as the repository of all good qualities, of wonderful qualities, of auspicious qualities, of countless qualities, of beautiful qualities.

It is to redeem the fallen man that Rama incarnated as a perfect man—Naravara; it is to teach depraved man the high ideals that He embodied in Himself all the infinite virtues. The antithesis of Rama is really the degraded human personality, the evils that beset men; hence does Tyagaraja address Rama as Rāgādi-samhāra, Rāga-mada-dūra, Mada-mānava-gana-bhīma, Kāmādi-ripu-vidāra, Kāmādi-shadguna-hara, Tāmāsajana-hridayadūra, Tāmasa-rājasa-mānasa-dūra; in fact the demons he destroyed may be said to be nothing more than the personifications of the opposites of the qualities, the *gunas*, which he represented: Avagunāsuragana-madaharana (*Jagadānanda*). The infinite excellences, the *Dharma* and the *Satya* that Rama stood for constitute the culture of personality; it is the uncultured who are the demons; it is those barren of these virtues that constitute the primitive, the crude and the vulgar; and far away from these is Rama in whom human personality reached its heights: Pāmarāsurabhīma (*Gāurīkalyānamu*) and Pāmara(jana)dūra in more than one song.

In his *Kori vachchina* in Bilahari, Tyagaraja says that it is the infinite excellences and the great acts of Rama that had made him his choice Daiva. There are hundreds of epithets and vocatives laden with Rama's gunas, with which Tyagaraja describes and addresses Rama in his songs; in all these, the personal qualities of Rama are extolled, but it is not possible to quote them all here. We can mention here only such important qualities of Rama as are specially described by Tyagaraja in the songs; of these also, not all descriptions bearing out Rama's divinity in general, but such qualities only as are known to be specially associated with the life, nature and actions of Rama.

Foremost among the qualities comes *Rūpa*, the personal charm of Rama's appearance. Vālmīki himself gave us the etymology of the name Rama as 'the delighter of men' when he said रामो रमयतां वरः। Kalidāsa made the explanation plain when he said that Vasishtha named the child 'Rama', being prompted to do so by his beautiful form.

राम इत्यभिरामेण वपुषा तस्य चोदितः ।

Raghuvamsa X. 67.

> "He captivates the minds and hearts of men by his beauty and magnanimity and is most pleasing to look at."

चन्द्रकान्ताननं राममतीव प्रियदर्शनम् ।
रूपौदार्यगुणैः पुंसां दृष्टिचित्तापहारिणम् ॥

Rāmāyana II. 3.29.

> "He on whom Rama's eye did not fall and whose eye did not fall on Rama is a cursed man, his own soul loathes him."

यश्च रामं न पश्येत्तु यं च रामो न पश्यति ।
निन्दितस्स वसेल्लोके स्वात्माप्येनं विगर्हते ॥

Ibid. II. 17.14-15.

When Tyagaraja tells Rama, 'You are my Ishta Daiva', it is the surpassing beauty of this Syāmasundara that made him prefer this form.

Syāma sundarānga
sakala saktiyu nīvera

*   *   *   *

Ishta Daivamu nīvera

He adds,

> "Even Brahmā, Indra and other Gods cannot describe the beauty of your benign look, your charming face, surpassing the moon in splendour.

Intanuchu varnimpa taramā
Brahmendrādulakaina
kāntunikanna mā chakkani
Kalyāna Rāmachandra
Nī sogasu intanuchu
varnimpa taramā
(Gundakriyā).

The song *Muddu momu* in Sūryakānta, speaks of his captivating beauty which bewitches the sages of the forest, when he appears before them.

Muddumomu elāgu chelangeno—
munuletlagani
mohinchiro.

"How did that face shine at that time," asks Tyagaraja and he himself gives the reply in the suggestive name of the Raga here, Sūryakānta. His reaching the forest was to manifest His prowess, which would blaze forth for the destruction of the Rākshasas, which He promised to the sages as soon as He saw them. Hence His face shone forth with Tejas like the sun and was yet, as it always was, captivating like the moon, Kānta, a rare combination indeed! The all-comprehensive beauty of Rama confounds the devotee, as he is not able to concentrate, so to say, on any one aspect, for everything is equally fascinating.

"Every portion of your body, O Rama, is captivating. Which portion shall I embrace? Your speech alone is speech, your lilt alone is lilt, and your brilliance alone is brilliance.

Endu kaugalinturā nin—
nentani varninturā

*   *   *   *

Nīdu paluke palukurā
Nīdu kuluke kulukurā
Nīdu taluke talukurā
(Suddhadesi).

All his near relatives and associates, who enjoyed the beauty of Rama in different ways, – –

Kausalyā, who kissed him on his shining cheeks,

Dasaratha who called him endearingly — रामेति मधुरां वाणीं व्याहरन् as Vālmīki says,—

Lakshmana who served, Visvāmitra who led,

Ahalyā, Siva's bow, Janaka,—

and Jānakī who held him by the hand in ecstacy—for the fortune of these in getting such enjoyment, Tyagaraja yearns in his Yadukula Kāmbhoji song 'Sri Rāma Raghu Rāma Sringāra Rāmayani chintinche rāde O manasā.'

He envies Visvāmitra specially, who had the fortune to enjoy the beauty of Rama's face, when its curly forelocks waved as Rama shot his arrows at Mārīcha or broke Siva's bow. " O, What raputurous delight did that sage have !"

Alakalallalādagagani
ā Rānmuni yetu pongeno.

Probably when Tyagaraja chose the *Raga* Madhyamāvati for this piece, he thought of the middle state of freedom from love and hate, *madhyamāvasthā*, in which sages lived and he meant that even for such people as are above attachment, the charm of Rama was overpowering. Has not the *Bhāgavata* said :

आत्मारामाश्च मुनयो निर्ग्रन्था अप्युरुक्रमे ।
कुर्वन्त्यहैतुकीं भक्तिमित्थंभूतगुणो हरिः ॥

We may see a more probable suggestion of the appropriateness of the Rāga-name in the *Raga* Rudrapriyā, 'dear to Siva', of the song *Lāvanya*, for Rama and his beauty were dear to Siva who imparted *Rama mantra* to everybody.

" O Charming Rama ! Bless me with your benign looks ! Your mind, your charm, your ways are all unique."

Lāvanya Rāma, kanulāra jūdave
ati lāvanya Rāma
Nī manasu, nī sogasu, nī dinusu vere
Tyāgaraja nuta divya lāvanya Rāma.

"Is it possible to see the beauty of your face shining with glittering cheeks, your red lip, your smile, your forelock and the brilliance of your eyes ?"

Compare Tyagaraja's expression '*Ati*-lāvanya Rama with Vālmiki's 'अतीव प्रियदर्शनम्'.

Sogasu jūda taramā nī
niganiga manuchu kapola yugamuche
merayumomu
vara bimba sama adharamu
chiru nagavulu mungurulu
mari kannula teta
Vara Tyāgarāja vandanīya
ituvanti sogasu jūda taramā.

(Kannadagaula).

The song *Mohana Rama* on the captivating beauty of this *incarnation, to see which the denizens of the entire heavenly* regions rushed to mortal world in the several guises of birds, beasts, monkeys etc., is appropriately in Mohana *Raga*.

In Devagāndhāri, he asks his own mind not to forget Rama of bewitching beauty, His dignified bearing, His soft words, His brilliant eyes, His graceful movements.

Maravakarā nava Manmatha rūpuni * * *
Nīto, mellani māto, kannula
teto * * * kuluko, * * *
paluko, chekkula taluko, and so on.

The captivating beauty of all these various aspects of Rama are again sung in the truly majestic song *Meru samāna*, where Tyagaraja describes all these and asks Rama to come to him, so that he might feast his eyes with that beauty.

Meru samāna dhīra Varada Raghu—
vīra jūtāmu rārā - mahā (meru)—
Sārasāra oyyārapu nadalanu,
nīrada kāntini nī thīvini
alakala muddunu, tilakapu tīrunu
taluku jekkulache danaru nemmomunu

'Come, let me see all that: 'Jūtāmu rāre'.

Just as Hanumān showed off to Sita his great acquaintance with the intimate details of the personal features of Rama, the *Rekhās* and *Sāmudrika lakshanas*, so also Tyagaraja delights in describing Rama's *Sāmudrika lakshanas* in the Dhanyāsi piece, *Srī Rāma dāsa dāso'ham.* This description of the personal charms of Rama to Sita by Hanumān in the Sundarakānda is cited by Tyagaraja to show what a joy one is transported into, like Sītā herself, on even hearing the description of Rama's beauty; far sweeter indeed the pleasure if one should be seeing that beauty daily.

Kanakana ruchirā kanaka vasana ninnu
dina dinamunu manasuna chanuvuna ninnu
* * * * *
Pavamāna sutudu nīdu mahima delpa
Sīta delisi valachi sokka ledā yārīti
ninnu kanakana ruchirā.

In *Lekanā* (Asāveri), he refers to the several aspects of Rama's attractiveness, as a result of which everybody was hovering round him, one to enjoy his beauty as his wife, (Sītā), one to carry out the commands of his eyes (Lakshmana) and so on.

Lekanā ninnu juttukonnāru ?
eka hridayulai nityānandamu.

Otherwise, how could they, with single-minded devotion and constant delight, crowd round you like that ?

Look at me. I cannot move out of you and see another. You have cast a spell, *mantra*, as it were, and bound me.

Kattu jesināvu Rāmabandu
kattu jesināvu
(Athāna).

No wonder, Tyagaraja calls Rama in many a piece 'Sringāra Rāma', 'Sringāra jaladhe' and 'Sringāra Sekhara', and piles epithets and addresses on the charm and appeal of every limb of Rama and says that His form is such that it gratifies everyone of the senses : Indriyamulakāhlādakaru michchu rūpamu (*Nammakane*).

Next to Rama's personal beauty, comes the charm of his speech. To speak softly and sweetly, always and to everybody, is a rare virtue and those who have to serve or to wait on somebody who is superior know this very well. Next to a confidence-inspiring form, are soft pleasing words. Vālmīki says again and again of Rama, that he spoke first when he met another, (and did not stand stuck up in his own importance), spoke endearingly and always prefaced his words with His smile.

स्मितपूर्वाभिभाषी, पूर्वभाषी प्रियंवदः, स्मितपूर्वं च भाषते,
मृदुपूर्वं च भाषते, प्रियवादी च भूतानाम्।
(*Vālmīki*).

One may speak harsh things to Him, He would not reply
उच्यमानोऽपि परुषं नोत्तरं प्रतिपद्यते।
Rāmāyana II. 1.10.

These qualities of Rama's speech Tyagaraja mentions frequently: Mridubhāsha in *Jaya Jaya Srī Raghurama* (Gaurī); Mellani mātalu in *Intanuchu* ; Mellani māto in *Maravakarā* ; Mridu subhāsha in the Ārabhi Pancharatna and in *Rāma ni samānam evaru*.

" How wonderful is your power of winning people by sweet words, suited exactly to the person addressed !"

Emani mātāditivo Rāma, (Todi).

The sweetness of Rama's words makes Tyagaraja exclaim about it in ecstatic terms. "See, the sweetness of Rama's speech surpasses that of sugarcandy."

> Paluku kanda chakkeranu gerune
> panatulāra jūdare

and in yet another song, he addresses Rama as one whose speech is sweet like nectar:

> Sudhā mādhurya bhāshana
> (Sindhurāmakriyā).

and in still another (*Jagadānanda*—Nāta): Sudhāmaya-vachobrinda and Madhurālāpa in *Bhavasannuta*. The high value attached to the soft pleasing word is borne out by more references to this quality; Subhāshana in *Nalinalochana* (Madhyamāvati); Mridubhāshana in *Paripālaya Dāsarathe* (Sankarābharana) and *Varalila* (Sankarābharana); Mridutara-bhāsha in *Jo Jo Rāma* (Rītigaula); Varamridubhāsha in three pieces (*Muripemu, Nī dayache, Tava dāso'ham*) and Sanmridubhāshana [1] (*Srī Raghuvara Karunākara*). Another aspect of the attractiveness of Rama's speech is referred to when Tyagaraja describes Him as Lalitabhāsha (*Kshīrasāgara-vihāra*) and Salalitavachana (*Dīnajanāvana*). Negatively also Tyagaraja describes Rama as not countenancing people who indulge in traducing others (Para-dūshana-janagana-bhīshana in *Nārāyana Hari*). When he performs *Hārati* to Rama, the first attribute of Rama, the Master, which Tyagaraja mentions is 'Atimridutara-sattva-bhāshana'. Rama's speech was not only sweet but appropriate to the occasion: Yukta-vachana (*Māmava satatam*-Jaganmohini).

In some songs, Tyagaraja yearns to listen to Rama's words and to enjoy conversation with him.

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1. Cf. Vālmiki II. i. While describing Rama's gunas; 'न दुर्वचाः'

Palukavemi nā Daivamā parulu navvunadi
nyāyamā
aluga kāranamemirā Rāma nī
vādinchinatu yādina nāto
(Pūrnachandrikā).

The smile that prefaced his words and sweetened his expression—स्मितपूर्वाभिभाषी—is referred to in the Sāveri piece *Sri Rama Rāmāsritulamu*—chiru navvuvadanu ni.

When I draw attention first to Rama's qualities, as described by Vālmīki, I request readers to bear in mind the fact that Tyagaraja himself speaks of such descriptions by Vālmīki, for instance, in *Nātha Brovave* in Bhairavi, he asks:

" Have the words of Vālmīki, who had described you as one of an easy and accessible disposition, proved false ?"

Salalitudani munu palikina Vālmīkula
vākkulu kallalāyenā ?"

This quality of easy accessibility of Rama, *Saulabhya*, is to be seen in many a passage in the *Rāmāyana*. As he returns from an engagement, he alights and enquires after the domestic welfare of every citizen as if he were his own kith and kin.

शुचिर्वश्यस्समाधिमान् I. I. 12.
पौरान्स्वजनवन्नित्यं कुशलं परिपृच्छति । II. 2. 38.

It is also illustrated by his behaviour towards Guha, Sabarī and the monkeys; when, after the fall of Rāvana, Sītā was being brought by Vibhīshana in a palanquin, to Rama, and Vibhīshana had the monkeys lathi-charged for rushing to see the lady for whom they had waged that war, Rama flared up, criticised Vibhīshana for treating the monkeys like that and asked Sītā to get down and walk. He called the monkeys 'his own'— जनोऽयं स्वजनो मम ।

Such *saulabhya* came natural to Rama, as he treated everybody equally; this again is a quality of Rama specifically

mentioned by Vālmīki—आर्यः सर्वसमश्चैव and Tyagaraja echoes it in *Undedi* when he says Sarva-samudu.

Next to his matchless appearance, lovable speech and easy behaviour, come the qualities for which He took incarnation. It is for the re-establishment of Dharma whenever it gives way before the forces of Adharma that the Lord incarnates. It was above all to exemplify Dharma that Rama appeared; and of all the characterisations of Rama by Vālmīki, "*Dharmātmā*" is the basic and the most important.

धर्मात्मा, रामो धर्मभृतां वरः, साक्षाद्रामाद्विनिर्वृत्तो धर्मः (ii 2. 29.),
धर्मं सर्वात्मना श्रितः, एष विग्रहवान् धर्मः । etc.

In his song (*Undedi* in Harikāmbhoji) in which he says that there is one, Sri Rama, thanks to whom we need not go to ruin, Tyagaraja characterises Rama as 'Dhārmātmā'. This chief epithet of Rama occurs in other songs too.

The same is emphasised negatively by Tyagaraja's description in several places, of Rama as opposed to and as the destroyer of evil forces:

Dalita-durmānava, durjana-dūra, dushtajana-dūra, krūra-jana-vidūra, kumanojanaganabhīma etc.

Close upon Dharma comes Rama's Satya. Rama was a Satya-sandha: धर्मात्मा सत्यसन्धश्च.

In *Paripālaya mām* (Darbār), Tyagaraja uses the same expression of Vālmīki—Satyasandha (Charana 2) and adds that Rama protected those that were truthful—Satyajanāvana. In *Endaro* (Ch. 8) appears again, along with other qualities, [1] the

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1. Of the other qualities mentioned here may be noted Rāma's capacity for being unruffled in the face of extreme provocation. 'Sāntamānasa', There could be no greater event than the coronation-crisis and Vālmīki describes the composure which reigned supreme on Rama's face in memorable verses:

न वनं गन्तुकामस्य त्यजतश्च वसुन्धराम् ।
सर्वलोकातिगस्येव मनो रामस्य विव्यथे ॥
न चास्य महतीं लक्ष्मीं राज्यनाशोऽपकर्षति ।
लोककान्तस्य कान्तत्वाच्छीतरश्मेरिव क्षपा ॥

'Vachana-satya' of Rama. Rama did not speak twice; once he spoke and he carried it out and did not go back upon his word: रामो द्विर्नाभिभाषते, which Tyagaraja translates in *Eti yochanalu* (Kiranāvali).

'Rendu mātalāde vādu gādani
* * * * chandamounulu āda'.

It is for the protection of the Satya of his father that he went to the forest.

> "Such a one is the God who has earned undying fame for all time, for never failing the word spoken."

Ādina mātalu dappadanuchunu
ā chandrārkamu gīrti galigina
vādera Daivamu manasā.

Rama's authority had Satya for its basis; how can anybody transgress it?

Satyamaina yājna mīra
sāmarthyamu galadā, Nityarūpa
(Kāpi).

Ekapatnivrata was another chief Dharma that Rama came to establish. When Bharata, not finding Rama, asked his mother Kaikeyi why Rama had been banished to the forest and whether he had violated the person of any lady, Kaikeyi tells Bharata, "Others' wives, Rama does not even see with his eyes."

रामस्तु परदारान्वै चक्षुर्भ्यामपि नेक्षते ।
Rāmāyana II. 72.49.

In *Nātha brovave* Tyagaraja says that he cannot forget Rama for this reason:

> "When women, charmed by your radiant face approached you, you treated them as your daughters, O Matchless One!"

Kalakalamanu mukha
kalakani purabhāmalu
valachaga tana sutalavale
jūchu Raghunātha brovave.

'Paranārīsodara'—'One who treats other's women as his sister' and 'Parabhāminī-dūra' 'one who keeps himself away from others 'women', are addresses to Rama in the Ārabhi Pancharatna and the Sahāna piece *Raghupate Rama.*

The matchless prowess, chastity and truth of words—One arrow, one woman and one word,—these three, the essence of Rama's personality, are given to us in the song, *Oka māta* :

'Oka māta yoka bānamu, oka patnīvratude manasā—
Oka chittamu galavāde, oka nādunu maravakave'.
(Hari Kāmbhoji).

It is for these that not only Tyagaraja but none amongst us could ever forget Sri Rama. Not for Tyagaraja alone, but for this whole country is Rama the prop of its life, 'Nā Jīvādhāra'.

CHAPTER VII

FORMS OF BHAKTI

"Vaga vagagā bhujiyinchu vāriki yauriti
Saguna-dhyānamu—"

THE sentiment of devotion takes manifold forms, and the main emotion of Bhakti is also made up of a variety of accessory feelings, which appear as billows on the sea and go to strengthen the main emotion. We shall deal in another chapter with the various Bhāvas through which Tyagaraja's Bhakti Rasa expresses itself, analysed according to the Ālankārikas of the Bhakti School. We shall presently speak of the major forms or *Prakāras* of Bhakti according to the Āchāryas of the Bhakti School. The well known classification of Bhakti in these major forms occurs in the *Bhāgavata*: Hiranyakasipu comes to Prahlāda at school and asks him to tell him the best thing that he had learnt during those days. Prahlāda says:

> 'That I consider the best lesson, worthy to be learnt, if man could practise devotion to the Lord, characterised by nine forms: listening to the Lord's song and glory, singing of the Lord, contemplation of the Lord, worshipping His feet especially, saluting Him, serving Him like a servant, moving with him as a friend, and offering oneself to Him'.
>
> श्रवणं कीर्तनं विष्णोः स्मरणं पादसेवनम् ।
> अर्चनं वन्दनं दास्यं सख्यमात्मनिवेदनम् ॥
> इति पुंसार्पिता विष्णौ भक्तिश्चेन्नवलक्षणा ।
> क्रियते भगवत्यद्धा तन्मन्येऽधीतमुत्तमम् ॥

Nārada, in his *Bhakti Sūtras*, says that though Bhakti is a single emotion, it takes eleven forms. They are of the form of attachment to the several aspects of the Lord, as well as attachment to Him in different capacities or roles; (a) Attachment to the Lord's qualities or *Gunas* and to His Form or *Rūpa* (two); (b) Attachment to three acts of devotion towards the

Lord, *viz.*, worship or *Pūja*, constant memory or contemplation, i.e., *smarana* and surrendering oneself to Him, *ātmanivedana*, (three); (c) Attachment in four roles, as servant, *dāsya*; as friend, *sakhya*; as child, *vātsalya*; and as beloved, *kāntāsakti*, (four) (d) lastly, two stages of Divine Love in its climax, *viz.*, seeing everything as the Lord or being completely absorbed in and becoming one with Him, *Tanmayāsakti*; and inability to bear His separation, *Aviraha* (two, making a total of eleven).

गुणमाहात्म्यासक्ति-रूपासक्ति-पूजासक्ति-स्मरणासक्ति-दास्यासक्ति-सख्यासक्ति-
वात्सल्यासक्ति-कान्तासक्ति-आत्मनिवेदनासक्ति-तन्मयासक्ति-परम् अविरहासक्ति-
रूपा एकधापि एकादशधा भवति ।

Of these eleven forms of Nārada, his pupil Prahlāda, mentions in the *Bhāgavata*, as we say above, *Pūjā* or *Archana*, *Sakhya*, *Smarana*, *Dāsya* and *Ātmanivedana*; Prahlāda's *Sravana* and *Kirtana*—the listening to and singing of the Lord's exploits and personality comprehend Nārada's first two forms, of loving Lord's *Guna* and *Rūpa*. The Lord's infinite excellences and the incomparable attraction of His Form, we have already dealt with. Taking the *Nārada Bhakti Sūtras* and the *Bhāgavata* together, we have thus on the whole, *Sravana*, *Kirtana*, *Smarana*, *Pādasevana*, *Archana*, *Vandana*, *Dāsya*. *Sakhya*, *Atmanivedana*, *Vātsalya* and *Kāntāsakti*. Of Nārada's *Tanmayatva* and *Aviraha*, we shall speak in the end.

The roots of some of these forms of devotion can be seen in the several devotional attitudes and similes employed by the earlier poets, beginning from the Vedic Rishis [1]. We may remind ourselves here of one of the closing verses of Arjuna's hymn to the Lord on his seeing the Lord's *Visvarūpa*, in the *Bhagavadgitā*, when Arjuna asks the Lord to excuse his own shortcomings, even as a father would those of his son, a friend of another friend and a lover of his beloved.

पितेव पुत्रस्य सखेव सख्युः
प्रियः प्रियायार्हसि देव सोढुम् ।

1. See my article 'The Vedas and Bhakti', in the *Vedanta Kesari*, Dec. 1955.

Here we have *Vatsalya, Sakhya* and *Kanta* forms of Bhakti and of these, Arjuna himself is the exemplar of *Sakhya* or love in the role of a friend.

1. While different persons may specialise in anyone of these different forms, it is also possible that the same devotee experiences or passes through all the states characterised by these terms. In his long and rich enjoyment of Rama Bhakti, Tyagaraja exemplified all these forms. *Sravana*, the listening to the glory of the Lord, comes first; it is the starting point. Of the Āchāryas of Bhakti, Garga accords it such foremost place as to define Bhakti itself as love for the Lord's story—कथादिष्विति गर्गः । It is by hearing about the Lord, again and again, that we can slowly convert ourselves and take ourselves away from all mundane pre-occupations. If one develops a taste for it, gradually his ears educate themselves against tuning themselves to anything else.

> 'The drinking of the ambrosial *Rasa* of Rama's story would confer on one a veritable kingdom. It would give one *Dharma* and all other fruits; it would give one firmness of mind, spiritual bliss, material happiness and destroy all the shackles of *Karma* and the many ills of *Kali*,'

sings Tyagaraja.

> Rāma kathā sudhā rasa pānamu oka
> rājyamu jesune
> dharmādy akhila phaladame, manasā
> dhairyānanda saukhya niketaname
> karmabandhajvalanābdhi nāvame
> kaliharame Tyāgarājavinutudagu.

In *Sudha mādhurya bhāshana* in Sindhurāmakriyā, Tyagaraja says that his long hunger had been appeased by the ambrosial story of Rama, to listen to which he had avoided the wicked and resorted to the devotees of the Lord.

> Kathāmritamuche bahukālamu yākali
> dīri yunnānu brovumu etc,

2. The entire life and output of Tyagaraja exemplifies the second form,—*Kīrtana*. In *Elāvatāra*, he goes to the extent of saying that the Lord Himself incarnated to draw out Tyagaraja's *Kīrtana*. In *Intasaukhyamani* (Kāpi) and *Intakannayānanda* (Bilahari) Tyagaraja says that there can be no joy greater than that of singing of the Lord and dancing with the praise of the Lord on one's lips. We have spoken of this form of devotion, in the chapter on *Nāma* and *Nāma-kīrtana*, and also to some extent in the chapter on Reformist Zeal.

3. The third is *Smarana*, the constant memory of the Lord and meditating upon Him, *Dhyāna*. The constant thought of the Lord has been emphasised by Tyagaraja in any number of songs. While dealing with his conception of *Nāma-japa*, we saw how according to him, *Nāma-japa* was futile if not lighted up all through by the glow of the thought of Rama. In his Nāgasvarāvali piece, he specially mentions *Chintana* or *Smarana* as his very life.

Srīpate nī pada chintana jīvanamu.

The thought of the Lord is the best thing - 'Rāma chintane chālu' (*Rāma Kodanda Rāma*—Bhairavi).

Smarane sukhamu in Janaranjani says that happiness is in the constant memory of the Lord and His Name. In *Mara-chuvādanā*, Tyagaraja speaks of it as an impossibility to forget Rama.

Marachu vādanā Rāma ninu Madanajanaka
Marakatānga nī yokka madinenchavaladu.

According to Nārada, a poignant pang, even in a momentary gap in the Lord's constant thought, is the true criterion of Bhakti.

नारदस्तु तदर्पिताखिलाचारता, तद्विस्मरणे परमव्याकुलतेति ।

4. *Pādasevana* or the worship of the Lord's feet in particular is a devotional mode exemplified by Bharata and the adoration of Rama's Pāduka. The adoration of the Lord's

feet is a common form of worship in both Hinduism and Buddhism. Literary, historical and monumental evidences bear out the prevalence in ancient India of the wide-spread practice of worshipping the divine foot-prints at particular holy spots, Vishnu pāda, Buddha pāda, Siva pāda and Rama pāda. Rama's feet had two great exploits to their credit : the re-creation of Ahalyā from her accursed stone-state, and through their sandals, ruling over the kingdom of Ayodhyā. Poets have spent their fancies over both these episodes and Tyagaraja has two songs to adore both these exploits of Rama's feet. Both are cast in Ragas of appropriate names, Amritavāhinī, the feet that bring immortality and ambrosial bliss and, Rāmapriyā, Rama's beloved sandals :

> 'O Blessed feet of Rama ! Suffices it if I could secure your grace. Come and take your home in my mind. Taking compassion on Ahalyā, you redeemed her and restored her human form. Can I not crave to be blessed similarly ?'
>
> > Srī Rāma pādamā nī kripa jālune
> > chittāniki rāve
> > dārini silayai tāpamu tālaka
> > vāramu kannīrunu rālchaga
> > sūra Ahalyanu jūchi brochitivi
> > yā rīti danyuseyave Tyāgarājageyamā !
>
> 'O Rama, pray clear my doubt. Are your holy feet, worshipped by Nanda, great, or your elegant sandals great ? The great sages who worshipped your feet secured a status equal to yours, but Bharata who worshipped your sandals got yourself '.
>
> > Sandehamunu dīrpumayya
> > Sāketanilaya Rāmayya
> > Nandārchita padayugamulu melo ;
> > nāgarīkamagu pādukāyugambulu melo

vara maunulella charanambulanu
smariyimpa nīdu padamosangene
Bharatārchanache pādukalu
dharani ninnosage Tyāgarāja bhāgyamā.

Note how Tyagaraja qualifies the sandals, as the elegant or refined sandals; nāgarīkamagu pādukā. Nāgarīka is the exact Sanskrit word for civilisation, the refinement of the city or nagara; Rama's sandals, Tyagaraja deftly suggests, were not destined to tread the jungle, they belonged to the city and to the city they naturally hastened back, as soon as possible. Also, the address here to Rama as Sāketanilaya, 'stationed in Ayodhyā', is significant, for, though absent in body, at the forest, Rama was personally residing and ruling in Ayodhyā, through his sandals.

In a third song, in Begada, Tyagaraja cites again the case of Ahalyā, as also the third exploit of Rama's foot, the easy kicking off, with ease, the huge carcass of Dundubhi to relieve poor Sugrīva's anxiety about Rama's capacity to give fight to Vāli; and on the strength of these, Tyagaraja says he has reposed implicit faith in the lotus feet of Rama.

Nī padapankajamulane nera namminānu
kopamuto munu tāpasi yichchina
sāpamunanahalya anudinamu
chāparāti tanu tapa morvani
yāpenu gani paritāpamu dīrchina Sankrandana
tanayuni bādha sahimpani Virochana
sutu madi galigina bhaya megayaga
ghanatama Dundubhi benutala dannina etc.

In his *Raghunāyaka* in Hamsadhvani, Tyagaraja says that he could never give up Rama's lotus feet.

"Raghunāyaka nī pādayuga
rājīvamula ne vidajāla".

In *Srī Mānini manohara* in Pūrnashadja, Tyagaraja affirms that his only long cherished desire, which needs no

reiteration, is to do Rama's *pādaseva*, even as it was done by His brothers.

Srī māninī manohara
chirakāla maina māta yokatirā
vemāru balka jālarā
Srīmantulau nī sodarulu
jeyu rīti pāda seva koritini

Will my passionate longing be fulfilled until I stroke your lotus feet everyday ?

Anudinamu nīdu pādābjamula
nottuchunu tīrunā nāloni (sāverī).

In a Devagāndhāri piece, Tyagaraja says that the constant thought of the Lord's feet constitute his very life and breath—nī pada chintaname jīvanamu.

5. The fifth form of devotional propitiation of the Lord is to do His worship daily and incessantly—*Archana*. Pārāsarya, i.e., Vyāsa, an authority on Bhakti defines Bhakti itself as the constant delight in the worship of the Lord. पूजादिष्वनुराग इति पाराशर्यः। In *Indukā ī tanuvu* quoted in an earlier chapter, Tyagaraja says that the supreme thing for which one has been endowed with hands is to do the Lord's worship. This form, *Archana*, is exemplified by two important factors of Tyagaraja's life and work, —one is Tyagaraja's daily *pūjā* of the Rama idol, and the other, the collection of the songs, called Utsava sāmpradāya kīrtanas, composed for the several items of the celebration of a Rama festival, including the songs that he sang for the several stages of his own *pūjā* and its sixteen kinds of *Upachāras* offered to the Lord. Of these songs, *Hechcharikagā rāra he Rāmachandra* in Yadukulakāmbhoji expresses welcome, *svāgata*, to the Lord. *Rāra Sītāramanī manohara* in Hindola vasanta, and *Chetulāra Sringāra* in Kharaharapriyā, deal with the *alamkāra* or the dressing and decorating of the Lord. See what a delight Tyagaraja had in decorating the Lord !

Chetulāra sringāramu jesi chūtunu Srī Rāma.

I shall decorate you with my own hands so beautifully as to elicit the admiration of even Brahmā and other devotees and enjoy the sight myself. You shall have golden anklets for your feet, laced clothes, fragrant Pārijāta for your tuft, a golden girdle, a charming tilaka on your forehead, pendants for the forelocks and sweet sandal paste for your body. Having finished your make-up to my heart's content, I shall kiss you and hug you to my bosom. Sarasvatī will come and fan you. In that exultation, I shall exclaim, 'Well done, well done' and so doing, I shall cut asunder all my bonds.

With a Kedāragaula song, Tyagaraja performs the *Archana* of the Image, offering Tulasi, Bilva, Malli and other flowers to the several parts of the Lord's body, *Angapūjā*.

Tulasī bilva mallikādi jalaja
sumapūjala gaikonave
uramuna, mukhamuna, siramuna, bhujamuna
karamuna, netramuna, charanayugambuna
karunato nenaruto-paramānandamuto
niratamunu Srī Tyāgaraju-nirupādhi—
kudaiyarchinchu.

'*Āragimpa*' in Todi offers the Lord Naivedya, butter, milk, chitrānna, cakes etc., and '*Vidamau seyave*' in Kharaharapriyā requests the Lord to accept *Pānsupāri*. Of the other *upacharas* of the Puja, *Upachāramulanu* in Bhairavi, offers the following: Chatra, (umbrella), Chāmara (chowries) and Vyanjana (fan made of flower). *Lāli lāli* in Harikāmbhoji, offers the *upachāra* of Āndolika or swing and rocks the Lord. *Uyyāla* in Nīlāmbari, *Lāli ūgave* in the same raga and *Rama Sri Rama* in Sankarābharna offer the same swing and express Tyagaraja's great delight in waiting upon Rama as He rests on the swing. Note the appropriate *Raga* here, Sankarābharna, which means

the ornament of Siva, i.e., serpent; it is the serpent that the Lord rests on. Next, Tyagaraja performs Hārati to the Lord in the auspicious *Raga* of Surati, *Patiki Hārati re.* In *Pūla pānpu mīda* in Āhiri, he offers a bed of jasmine flowers, milk, *pan* and sandal paste and in the appropriate Nīlāmbari again, *Sri Rama Rama Rama,* sings Rama to sleep. Bowli then heralds the break of dawn and Tyagaraja prays to Rama to wake up and protect the world.

Melukovayya mammeluko Rāma

Another piece in Saurāshtra is also sung asking the Lord to wake up, *Meluko dayānidhi,* and teach the guardians of the quarters how to rule.

Rājarājādi digrājulella
vachchināru Rāja nīti teliya Meluko.

Koluvamare in Todi and *Lāli Lālayya* in Kedāragaula are two more songs offering *Pūjā* with all the *upachāras.*

6. The sixth form, *Vandana* or paying obeisance to the Lord, is illustrated by *Vandanamu* in Sahāna, and *Dandamu pettedanu ra* in Balahamsa.

7. Lakshmana, in whose form also the Lord incarnated, exemplified the ideal of service as servant, *Kainkarya* or *Dāsya.* The word Lakshmana etymologically means 'one endowed with Lakshmi' and the Lakshmi with which Lakshmana was endowed is Kainkarya Lakshmi, the wealth or beauty of service. Tyagaraja, while describing Rama, mentions Lakshmana also often as attending upon him as the most accomplished servant of Rama, who knows Rama's inner intention, *Ingita,* as it were, and who, at the mere glance of Rama, would carry out his idea. This is specially referred to in the kriti *Lekanā.*

Saumitri ganula jādala sukhamu.

For the sheer delight of enjoying the sign of the eye of Rama, Lakshmana would serve him. The mention of this

capacity of Lakshmana to understand Rama's *Ingita* is based upon what Vālmīki has said in the original *Rāmāyana.* As soon as the brothers and Sītā reached the forest, Lakshmana, of himself, built a hermitage, carefully planning all its details according to the needs and desires of Rama, on seeing which Rama was so pleased that he embraced him and called him *Bhāvajna*, i.e., own knows the *Ingita.*

In other songs, depicting Rama resting privately, for instance, *Vidamuseyave*, Lakshmana is said to hold the jewelled spittoon for Rama. Hanumān is another Bhakta, exemplifying *Dāsya* Bhakti and in both his songs wholly devoted to Hanumān, Tyagaraja portrays him as sitting at Rama's feet and doing *Pādasevā*: *Pāhi Rāma* in Vasantavarāli and *Kalugunā Pada Nīraja* in Pūrnalalitā. Besides these, there are numerous references in many other songs to Hanumān as the servant of Sri Rama.

Tyagaraja now and then yearns to join this company of Rama's servants, singing '*Tava dāso'ham*'.

> Tava dāso'ham......dhara nīvanti
> daivamu ledanti sarananu konti

> 'I am your servant'. Finding that there is no God like you, I have taken refuge in you, Tyagaraja approaches you for service.

In his Bhairavi piece *Upachāramu*, he requests Rama not to reject his application for an attendant's place in his presence on the plea of 'no vacancy', as already he has too many around him, Sītā, the servant of *Ekānta*, privacy, the brothers to carry out his general orders, and the gatekeeper, Ānjaneya.

> Upachāramu chesevāru
> unnārani maruvakurā
> vakitane badilamuga
> vātātmaju unnādani
> Srikarulagu nī tammulu

jeri yunnārani
ekāntamunanu Jānaki
yerpadi unnādani
Srī Kānta parulelani
Srī Tyagarajavinuta.

Tyagaraja then imagines that he should state his qualification and state also whether he knew the insignia of Rama's service; and replies,

"Yes, I know. Pray vouchsafe that I may serve you as a true servant; I am free from lust, arrogance, or other defects. I shall put on the following insignia of your service: horripilated hair is my coat of mail; my metal badge has the words "Rama Bhakta" and in my hands is the sword *Rāma Nāma*."

Banturīti kolu viyya vayya Rāma
tuntavintivāni modalaina madā–
dula gotti nela gūla jeyu nija
romāncha manu ghana kanchukamu
Rāmabhaktudanu mudrabillayu
Rāma nāma manu varakhadga mivi
rājillunayya Tyagarajunike
(Hamsanāda).

At the end of his piece *Koluvai unnāde* in Devagāndhāri, Tyagaraja says that for Rama sitting in court, he could, as his servant, spread the carpet for treading upon. He asks in another piece, (*Chentanesadā* in Kuntalavarāli),

'Just keep me by your side, as you do Hanumān and Bharata. You need not tell me much or often. I shall understand whatever work you think of and cheerfully carry it out.'

Chentane sadā yunchuko vayya
mantukekku srīmantudau Hanu—
mantu rītiga Srīkānta

talachina panulanu ne delisi
talato nadachi santasillidura
palumāru balka paniledu Rāmā
Bharatunivale Tyāgarājanuta.

No wonder Tyagaraja designates himself the 'head-peon', the foremost of the Lord's servants, 'dāsajana-agresara-Tyagaraja' (*Varada Navanītāsa*-Rāgapanjara). Following the traditional way, emphasised particularly in Srivaishnavism, Tyagaraja loves to be servant of the servants of the Lord: Ramadāsadāsa-Tyagaraja (*Brindāvanalola*-Todi). More expressly and in an emphatic Pallavi, he declares in a divya-nāma in Dhanyasi—'Srī Ramadāsadāso'ham.' Addresses to Rama as 'Nātha', 'Prabho' and the like are also expressions of this *bhāva* of *dāsya*.

7. *Sakhya*: Besides references in many songs to friends of Rama like Sugrīva and Vibhīshana and their devotion, there is a mention in *Chelimini jalajāksha*, *Sāmi-ki-sari* and *O Rama O Rama* to Rama as Tyagaraja's friend, 'Tyagaraja-sakhudu', and 'Tyagarajunimitra'.

8. We now come to the important form called *Ātmanivedana*, or surrender of one's self to the Lord as the Lord's own, 'Tavāsmi' 'तवास्मि' as has been said in the Saranāgati text in the *Rāmāyana*. In fact, Rama is the incarnation par excellence the Supreme exemplar of protection of those that surrender unto the Lord, Saranāgata-rakshaka, and Tyagaraja does not fail to make express mention of this special feature; in *Sāramegāni* (Pantuvarāli), he describes Rama as 'Saranāgatas jana-paripālana-birudānka', the Lord who has the special title of the protector of those who take refuge under him; Tyagaraja speaks of Rama in many pieces as the protector, friend and saviour of the Saranāgata. This complete surrender to the Lord is the final teaching of the *Gitā* too.

सर्वधर्मान् परित्यज्य मामेकं शरणं व्रज ।

The Srivaishnava teachers of the South have developed this school of *Prapatti* to a great extent. That he had taken refuge in Rama, Tyagaraja says numberless times in his songs. A few pieces may be cited here, which specially bring out the significance of Saranāgati. When the devotee surrenders, he is to surrender everything he possesses : हित्वा पुत्रांश्च दारांश्च as it is said. Tyagarāja says in *Kālaharana* (Suddha Sāveri):

> I have wandered day in day out and finding refuge nowhere, I have sought your feet and surrendered myself, my body and its possessions as your own.
>
> Dinadinamunu tirigi tirigi
> dikkuleka saranu jochchi
> tanuvu dhanamu nīde yanti
> Tyāgarājavinuta.

That he had surrendered himself and all his good deeds to the Lord, Tyagaraja says in his *Rama Pāhi Meghasyāma* (charanas 2 and 9). In *Nannu vidachi* and *Enātinomu phalamo*, he declares that he and his body are the Lord's property :

" Tanuvu nī sommu " and " Nijamugā ne ni sommaītini ".

When the devotee declares himself as a complete Saranāgata, he is to have no more anxiety for anything ; all his burdens have been laid on the Lord and it is for the Lord to come and help and save his refugee. " Why should I feel any concern ?" asks Tyagaraja of Rama.

" Mākelara vichāramu ".

The anxiety is His, for has He not promised

अनन्याश्चिन्तयन्तो मां ये जनाः पर्युपासते ।
तेषां नित्याभियुक्तानां योगक्षेमं वहाम्यहम् ॥ [1]

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[1] In the same song, in support of his *bhara-nyasa* or laying the burden on the Lord, Tyagaraja describes Rama as the Sūtradhāra, echoing the *Gita* and the Lord's other declaration therein that He indwells and moves beings, rotating them as on a *yantra*.

" O Lord ", says Tyagaraja, " I am yours and your will is my fortune. Why should I be meaninglessly brooding, when I have, once for all, taken refuge in you ?"

> Nī chittamu nā bhāgyamayya
> yojinchi kāryamuledanuchu
> noka pāri sarananu kontinayya.

One of the *angas* of Saranāgati is the faith that the Lord would save—रक्षिष्यतीति विश्वासः । This faith in Rama, Tyagaraja expresses at many places. e.g., charana 2 of *O Rama O Rama*, Ārabhi—Ninne nera nammiti.

With this Saranāgati is intimately connected the doctrine of the Lord's grace, on which the Srivaishnavas developed two schools of thought : the *Markata-nyāya*, expounding the view that God helps those who help themselves ; and the *Mārjāra-nyāya*, holding the view 'Who is man to help himself ? It is for the Lord to come of His own accord and, seeing the devotee completely surrendered to Himself, and meek and helpless, save him'. According as his mood varied, Tyagaraja gave expression to both the views. Sometimes he set forth his qualifications and demanded his due from the Lord, sometimes, he declared himself small, sinful, meek and helpless and appealed to the Lord for protection, as we shall see later, under the head *Naichyānusandhānam*.

In his Kīravāni piece, *Kaligi unte gadā* he mentions the *Markata*-view.

> 'Your grace will come only if I have earned it through meritorious actions in the past and if I worship you as earnestly and devotedly as Nārada, Prahlāda, Parāsara and Rāmadāsa'.

The *Kāpi* song *Mivalla guna dosha* inclines to this *Kapi*-view, where Tyagaraja fixes responsibility on himself for his

pathetic state and says that he has done nothing to deserve the Lord's grace.

> 'Merits and blemishes are of my own making and not of yours, O Rama! If the gold is not of the required standard why blame the goldsmith? If one's daughter cannot stand labour pain, why blame the son-in-law? If one failed to do charity to deserving persons and worship God in previous births, why should one blame the gods for one's lot? My trouble is my own making'.

> Mī valla guna dosha memī Srī Rāma
> nā valla ne gāni Nalinadalanayana
> bangāru bāguga padi vanne gāgunte
> angalārchuchu bachchunādukonela
> tana tanaya prasava vedana korvalegunte
> anaya yallunipai yahankāra badanela
> e janmamuna pātra meligi dānambīka
> pūjincha marachi velpula nādu konela
> nā manasu nā prema nannalaya jesina
> rājillu Srī Tyāgarāja nuta charana.

But he sings at other times in a different manner.

> 'O Rama, Your grace must come of its own accord. Man's capacity to earn it by his own exertions is poor and ineffective',

in *Nī daya rāvale* in Todi. *Tanayuni brova* in Bhairavi, poses the two views in a series of similes, but inclines to the *Mārjāra*-view.

> "Which is it? Does the mother go to the child or the child to the mother? Does the cow go after the calf? Do the paddy fields go up to the clouds for water? Does the lover go after the beloved? O Lord! come, solve my doubt and show me your beautiful face".

Tanayuni brova janani vachchuno
tallivadda bāludu bono
Inakulottama ī rahasyamunu
yerigimpumu momunu ganupimpumu
vatsamu venta dhenuvu chanuno
vāridamunu gani pairulu chanuno
matsyakantiki vitudu vedaluno
mahini Tyāgarāja vinuta
rammu delpumu.

In fact in one piece, *Aparādhamula* in Vanāvali, Tyagaraja inclines to this view so much that he apologises for even having made an attempt to appeal to the Lord with his songs.

"Does not the Lord know? Why should I be impatient?"

Aparādhamulanu norva samayamu
kripa jūdumu ghanamainanā
chapala chittudai manaserugakane
jāli bettukoni moralanidu
sakalalokula phalamula nerigi
samrakshimchuchu nundaga
nannokani brova teliya
gīrtana sataka
monarchu Tyāgarājanuta
nā aparādhamulanu norva.

9. *Vātsalya* or love towards God who is conceived as a child or a little boy, is a form of Bhakti pertaining primarily to the Krishna-incarnation. In Tyagaraja's songs there are a few in which the love of Rama's parents, especially Dasaratha, figures. In the Lāli songs of the Utsava-series, in which the Lord is to be put to the swing or cradle and rocked, we can see this *Vātsayla-bhāva* as in *Rama Rama Rama* in Sahāna. Here Tyagaraja conceives of his favourite deity as a little boy and enjoys a father's affection for him. Tyagaraja describes, with some fine fancies, Rama as a boy playing with His mates.

From the play, he calls him forth to come to the cradle; asks Him if He is hungry, if His discomfiture is due to His playmates finding Him unsuitable for the game and sending Him back. "Did they try to cover your eyes for the hide-and-seek game and find your eyes too big to cover? Why are your eyes red? Why this perspiration?"

The reverse form of this *Vātsalya*, i.e., God as Father and devotee as child, is found in Tyagaraja to a greater extent. Besides frequently addressing Rama as Father (e.g., Janaka, Tandri, Māyappa, Nātandri, Nāyanna) he devotes a special song making himself the son and a member of Rama's family.

Sītamma māyamma
Srī Rāmudu mā tandri
Vātātmaja Saumitri
Vainateya ripumardana
Dhāta Bharatādulu sodaralu māku O manasā!

(Lalita).

In *Nāyeda vanchana* in Nabhomani Tyagaraja compares himself to a boy harassed by others on the street and calls upon God that like parents, He should come to his rescue.

In *O Rama Rama* (Nāgagāndhāri), Tyagaraja calls Rama his most precious kith and kin—Bandhuratna

In *Rama ninuvinā* (Sankarābharana) he calls Rama his mother, father and brother and in *Rama nīpai* (Kedāra) he describes Rama as mother, father, friend, wealth etc.

The remaining three forms of Bhakti mentioned by Nārada, love as from a beloved, *Tanmayatā*, and poignant suffering on separation from the Lord, represent higher stages of the emotion of Bhakti and as such, we shall deal with them in the last chapter.

Whether in one of these forms or in all these forms, one's devotion has to stabilise itself into a steadfast, uninterrupted emotion for the Lord, the *Sthāyi-Bhāva* of *Sthirā-Bhakti.*

Then the Lord possesses the devotee completely; it becomes impossible to shake Him off, whatever the counter forces; and whatever the devotee does, sees or enjoys, becomes part of his love of the Lord. "I will not leave hold of you until and unless you protect me"—"Nanu brovakanu vidavanura Rama".

> "O Rama! It is not possible for my mind to let go its hold on your holy feet .... Whatever tasks I might undertake, whatever rare sights I might see, all that I deem as You, and I feel delighted.
>
> > Vidajāladurā nā manasu vinarā
> > tanuvepanulaku janina mari
> > kanarānidi kanugonina
> > ninugā bhāvanchi santa silliti
> > Srī Tyāgarāja nuta.

Repeatedly, he protests that he could not seek any other God or any other path. (*E.g. Koniyādedu*).

> "My mind does not rest upon any thing other than you..wherever my eyes fall, there I see only you"—
>
> > Ninuvinā nāmadi yendu niluvade...
> > Nenu echata jūchinanu
> > nīvai unnadi

Again,

> "Weal or woe, I have not given way to grief. Well-treated or ill-treated, I have held fast to your blessed feet".
>
> > Chāla saukhyamo kashtamo nenu
> > jāli jenditinā sarivārilo
> > pāla munchina nīda munchina
> > padamule gati Tyagaraja nuta
>
> (*Bhuvini dāsudane*—Sriranjani).

The Lord becomes the prop of one's life, the strength of one's body, one's wealth, one's mind's joy, and one's satisfaction. The Lord becomes everything to the devotee,- Tyāgarāja-sarvasva in *Dinamanivamsa*. Even one's enjoyments, one considers as God. My youth, my love, my beauty and its display, my dressing, - everything is the Lord.

Nā jīvādhāramu
nā subhākāramu
nā menu balamu
nā chittānandamu
nādu santhoshamu
nā muddu vesamu
nā manoharamu
nādu sringāramu
nādu yauvanamu
Pāhi Kalyānarāma
Pāvana guna Rama (Kāpi).

'The light of our eyes, the fragrance of our nose is all Himself. Means and End, Sādhana and Sādhya, it is all Himself'.

Nā jīvādhāra
nā chūpu prakāsamā
nā nāsika parimalamā
nā japa varna rūpamā
Nādu pūjā sumamā
Tyāgarājanuta, Nā jīvādhāra [1] (Bilahari).

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1. Cf. also Nā prakāsama ('Evarura'-Mohana), Nā jīvādhāra ('Neramā'-Saurāshtra), Nā bhāgyamā (Melukovayya—Bauli).

CHAPTER VIII

PHASES OF BHAKTI

'Nava rasa yuta kritiche bhajiyinchu'

IN THE last chapter, I dwelt on the various forms of Bhakti as the teachers of Bhakti-mārga had described them. These I called Bhakti-*prakāras*, the same thing in different forms, like the same sweet substance being once sugar, sugarcandy at another time and so on. The subject of study in the present chapter is another aspect of the varied expression of the sentiment of devotion in the songs of Tyagaraja, it will be from the point of view purely of their richness of feelings and moods, which imparts to them a lyrical appeal and brilliance and add a third dimension to Tyagaraja's genius, that of poetry to his music and saintliness. In these songs depicting the rich variety of feelings and their subtle and varying shades, we also find Tyagaraja's musical forte of the *Sangatis* coming into full play, serving to underline and accentuate the variations of the moods. In the study of this aspect, which marks him off prominently from his two other fellow composers, we shall seek the legitimate guidance of the Ālankārikas or the Sanskrit rhetoricians and aesthetic critics.

Bharata, in his *Nātya Sāstra*, spoke only of eight *Rasas*, *Sringāra*, *Vīra*, *Karuna*, *Hāsya*, *Adbhuta*, *Raudra*, *Bhayānaka* and *Bibhatsa*. The *Sānta* or the *Rasa* of quietude had to undergo a good deal of struggle between the sixth and the tenth centuries, before it could be accepted by the majority of Ālankārikas and the expression *Nava-rasas* could come into wide vogue. It is not as if that before its acceptance, poets did not revel in it or that literature of the highest order did not depict the *Sānta Rasa*, in this land of spirituality, the sentiment of *Sānta* had a dominant place from the earliest times; but what is meant is that it was only later that it was recognised and dealt with by theorists as a major sentiment capable of being shown as the leading motif of a literary

production like a poem or drama. Similar is the story of the emotion of Bhakti. Despite its great vogue from the earliest times in this country's life, in literary compositions, the emotion of Bhakti as a feeling of adoration towards God, was long considered only as a minor feeling, a *Bhāva*, a fit theme for *Stotras* but not capable of being developed into a full-swung *Rasa* as the sole theme of a whole poem or drama. In the tenth century, it was still struggling and Āchārya Abhinavagupta, a great devotee, philosopher, Tāntrika and aesthete, mentions Bhakti, in his commentary on the *Nāṭya Śāstra*, as an important accessory sentiment of the *Śānta Rasa* which he strove with great effort to establish. But just as the much-denied *Śānta* slowly attained to such state of primacy that it was considered the *Rasa* of *Rasas*, Bhakti also soon began to loom large and despite the lukewarmness of the general run of Ālankārikas, had the service of some distinguished advocates. It is not necessary to go further into this history of Bhakti *Rasa*, but I may refer such of those as may be further interested to my book, *The Number of Rasas* [1].

It is the *Bhāgavata* that gave the great impetus to the study of Bhakti from an increasingly aesthetic point of view. Bopadeva, patronised by Hemādri, the minister of the Yādavas of Devagiri, was the pioneer in analysing the *Bhāgavata* in a topical manner, and if Bhaktas cannot ignore the *Bhāgavata*, they can as little afford to ignore Bopadeva's analysis and concordance of the *Bhāgavata*, called the *Bhāgavata Muktāphala* and *Harilīlā*. Bopadeva and his literary associates were the pioneers to study the emotion of Bhagavad-bhakti as a *Rasa*. It is from them that it went forth to the Bengali circle of Sannyāsin-devotees, among whom Sri Chaitanya Mahāprabhu appeared to set another part of the country aflame with God-Love. The Alankāric elaboration of Bhakti *Rasa* reached its maximum magnitude at the hands of the distinguished follower of Chaitanya, Rūpa Gosvāmin, whose contribution to this subject consists of the two works *Bhakti-*

1. Published in the Adyar Library Series.

rasāmritasindhu and *Ujjvalanīlamani*. We cannot omit to mention in this connection the work of Sri Madhusūdana Sarasvati, the renowned Advaitic dialectician, who after scaling the heights of the *Nirākāra-vāda*, establishing the Formless Absolute, quietly wrote at the end of that section in his *Advaita Siddhi* :

> वंशीविभूषितकरात् नवनीरदाभात
> पीताम्बरादरुणबिम्बफलाधरोष्ठात ।
> पूर्णेन्दुसुन्दरमुखादरविन्दनेत्रात्
> कृष्णात्परं किमपि तत्त्वमहं न जाने ॥

This Advaitin-Bhakta has given a book on Bhagavad Bhakti dealt with as a *Rasa*, called the *Bhagavad-bhakti-rasāyana*. What the rhetoricians of the Chaitanya-school did for Krishna Bhakti, the Vaghela King, Visvanātha Simha did for Rama Bhakti, but his works are known only in manuscript. We shall take the help, therefore, of these leading Bhakta Ālankārikas in analysing and evaluating the emotional richness of the outpourings of the Rama-filled heart of our poet-saint-musician.

A *Rasa* is the developed relishable state of a permanent mood which is called *Sthāyi Bhāva*. This development towards a relishable state results by the interplay on it of attendant emotional conditions which are called *Vibhāvas*, *Anubhāvas* and *Vyabhichāri* or *Sanchāri Bhāvas*. *Vibhāva* means *Kārana* or cause ; it is of two kinds: *Ālambana*, the personal or human object and substratum, and *Uddīpana*, the excitants. *Anu-bhāva*, as the name signifies, means the ensuants or effects following the rise of the emotion. *Vyabhichāri* or *Sanchāri Bhāvas* are those crossing feelings which are ancillary to a permanent mood. A well-known illustration will make these concepts plain. If we take the case of *Sringāra Rasa*, say between Dushyanta and Sakuntalā, the *Sthāyi Bhāva*, which is a permanent and steadfast mood in the heart of the individuals, which does not go under, even on the rise of any number of

similar or dissimilar emotions, is *Rati*, the love which the hero and heroine have for each other. The human factors here form the *Ālambana Vibhāvas*, Dushyanta is the *Ālambana* of Sakuntalā's *Rati* and *vice versa*. The *Uddīpana Vibhāva* or the exciting causes in love are the beautiful background, stimulants of nature, like the moon, the breeze, the vernal season etc., as also the personal endowments, charms and blandishments of the lovers. The ensuant conditions of individuals in love, like their mutual side-long glances, the sighing, the exchange of sweet chat etc., form the *Anubhāvas*. As it is by these consequential conditions that one has to portray a *Rasa* on the stage, *Anubhāvas* form the realm of *Abhinaya*; appropriate vocal expression as speech or song is *Vāchika-abhinaya*; appropriate physical action, *Āngika-abhinaya*; and lastly, *Sāttvika abhinaya*, representation of *Sāttvika bhāvas*, which I shall explain presently. What are the *Vyabhichārī* or *Sanchāri bhāvas*? They are, as already stated, these feelings which rise as accessory feelings to heighten the permanent mood; they have been given as thirty-three in number and are despondency, fatigue, suspicion, jealousy, intoxication, exhaustion, languor, dejection, anxiety, bashfulness, exultation, pride, sadness, yearning, anger, fear, cogitation, and so on.

निर्वेदग्लानिशङ्काख्याः तथासूयामदश्रमाः etc.

How these feelings arise, say, in a state of love, needs no elaborate elucidation. Eight more emotional features are to be added, namely the *Sāttvika-bhāvas*; these are separately mentioned, because they are prominent reactions in the condition of the body when it becomes overfilled with a particular emotion. They are stupefaction, tears, hair standing on end, perspiration, pallor, trembling, choked voice and loss of consciousness. These again need no elucidation. By the interaction of all these, the permanent mood of a *Sthāyi Bhāva* like *Rati* gets nourished into a delectable state of relish called the *Sringāra Rasa*.

We may now easily apply these terms to our Bhakti *Rasa*. At the end of the last chapter we spoke about the steadfast devotion of Rama-bhakti in Tyagaraja. The *Sthāyi Bhāva* of Bhakti is the mental state of either *Rati*, love, for God, as distinguished from *Rati* for a mortal personality or, as Madhusūdana Sarasvati explains in his *Bhakti Rasāyana*, it is the mind attaining the Lord's Form, भगवदाकारता. This is a permanent state not disturbed by any condition. The object of this devotional emotion is the Lord Rama. He is therefore the *Ālambana Vibhāva*. Of this Lord, the *Ālambana*, His infinite endowments of *Rūpa* and *Guna*, which excite the devotee's love and adoration, come under *Uddīpana-Vibhāva*. Of these also, we have spoken in the chapter on *Ishta Devatā*. The other excitants are the company of Bhaktas, Sādhus and Bhāgavatas, holy places like Kshetras and Tīrthas, which we have dealt with in the chapters on *Life* and *Sādhana*. Love feeds and grows on itself and what issue forth as outward manifestations or *Anubhāvas*, themselves act as further stimulants, even as the side-long glance, the smile and a one-third profile of the beloved excite the lover's feeling further. Therefore, the *Anubhāvas* or *Lakshanas* of Bhakti or Bhaktas, like listening to the Lord's story, *Kathā-sravana*, *Kīrtana* or singing His glory—these also would excite and intensify the devotion further and thus come both under *Anu-bhāva* and *Uddīpana Vibhāva*. Some of the forms of Bhakti dealt with in the previous chapter like the act of worshipping Rama, worshipping His feet, serving Him, hearing of His glory, would all come under *Anu-bhāva* too, as these are the spontaneous manifestations of acts resulting from Bhakti. Some of the *Anu-bhāvas* have also been dealt with under *Sādhana*. The most manifest *Anu-bhāva* of Tyagaraja in his state of Bhakti is in the realm of *Vāchika*, namely his Kīrtanas.

The eight *Sāttvika bhāvas* referred to, such as becoming benumbed, perspiration, horripilation, tears etc., are manifestations of an advanced state of emotion and will be illustrated in the last chapter.

Now we shall tackle the *Sanchāri Bhāvas*, or the different moods of the devotee. When I say ' tackle ' I do so purposely; for it is somewhat of a task to sift and analyse the outpourings of the Saint under this head, and these are the most numerous among his songs. One mood shades off into another and in the same song, there is the play of more than one feeling. Leaving; the order of these *Sanchāri Bhāvas*, as enumerated by Bharata, we shall proceed in our own sequence and illustrate some of the more important moods. Broadly classified, these moods fall into two classes, those of union or gain or success and those of separation or loss or frustration.

Let us first take the initial condition of longing for the Lord, *Autsukya* as this has been named by Bharata. Here, of the songs of Tyagaraja expressing his longing in specific forms - to recite Rama's name, hear and sing of His glory, to adore His feet, to worship Him and serve Him, we have already spoken under ' *Nāma-māhātmya* ', ' *Sravana* ', ' *Kīrtana* ', ' *Pāda-sevā* ', ' *Archana* ' and ' *Dāsya* '. Now, to some other specific longings of Tyagaraja, as also some songs depicting longing in a general form. For anybody representing a thing to another or expecting somebody's favour, the first thing needed is to catch the eye of the listener The devotees always long for and pray for the *Katāksha* of God. Look at this in Latāngi :

> " Pray, cast your benevolent look at least once on me, your faithful servant who is ever free from all evil. A look just like the one which transported Lakshmana to ecstasy as soon as it was conferred on him, with Sītā's concurrence, while he was ardently doing *Pādasevā* to you ".

Kanta jūdumi okapāri krekanta jūdumi
bantudai velayu bāgugāni tappu
tantalella mānukonna nannu
alanādu Saumitri pādaseva
chelaregicheyuvela Sītato balki chūchinanta pulakānkitudai
baragina yadu Tyāgarājuni (Krekanta).

In the Kalāvati piece, his yearning is for atleast a single glance of the Lord.

> Okapāri jūdaga rādā.

Longing for the sight of the Lord, *Darsana* in general, is expressed prominently in some other songs. In *O Rāghava* in Pantuvarāli, he asks the Lord to swear that he would come to him, whenever needed. In another Kalāvati song, he asks :

> " When shall I have the privilege of seeing your exquisitely beautiful moon-face ? Your intimate devotees, your brothers, Sītā etc., would be calling you away ".

> Ennadu jūtuno Inakulatilaka-nin
> ... ...
> punnama chanduru bolu mukhamunu.

A passionate longing for Rama's *darsana* is expressed in *Rā rā mā intidāka* in Asāveri.

> " Pray, come to my house ; I cannot stand the separation any longer. Give me the *darsana* of your enchanting face."

> Rā rā mā intidāka-tālalerā-muddu
> gāru nī momunu jūchuchu
> ... ...

That the Lord did come to Tyagaraja's house and that Tyagaraja did have *darsan* of the Lord are seen in the pieces *Bhavanuta* and *Kanugontini*.

In a long Divyanāma in Saurāshtra, *Vinayamu nanu,* Tyagaraja expresses his longing to have the *darsana* of the limbs of Rama, from foot to head, giving, in an epitome of the epic, the exploits of each of these limbs.

Rāma Kodanda Rāma in Bhairavi, yearns for a single glance of Rama and for a word from Him. *Sārvabhauma* in Rāga Panjaram yearns to listen to Rama's charming words.

"O King of Kings! Can you not heartily talk a few words to me? The charming words you spoke before had not reached my ears and I have been uneasy with an unfulfilled desire. Am I to keep on living, hoping to have that privilege on some future occasion!"

> Sārvabhauma Sāketa Rāma manasāra
> balka rāda, Devatā
> ... ...
> muddu mudduga mātalādi nadi
> mundurāka sadā veta jenduchunu
> kaddukaddanuchu chirakālamunu
> karagu chunda valena? Tyagarajanuta

"Why is it, O Lord, you do not talk to me, though I have always danced to your tune? Why are you angry with me?"

> Palukavemi nā daivamā, parulu
> navvunadi nyāyamā?
> aluga kāranamemi rā Rāma nī
> vādinchinatuyādina nāto
> (Pūrnachandrikā)

Nirveda is a state of despondency which overtakes one when a longing is not fulfilled or takes time to be gratified. There are quite a good number of instances of Tyagaraja crying in despair, being not able to get his Rama. See here Tyagaraja losing faith even in Bhajana, for whenever he tried, he failed to find Him.

> Nī bhajana gāna rasikulane
> nendu gānarā Rāma
> ... ...
> saguna nirguna nijamudabbaralanu
> shanmata mula marmamashtasiddhula
> vagalu jūpa santasilla gantini
> varānana Tyāgarāja vinuta
> (Nāyakī)

Hear his broken-hearted wail—

> "To whom shall I unburden my agony? My constant *Bhajana* has not produced the desired result. The reverse has happened. Starting to make a Ganesa idol, I have finished by making a monkey".

Evanto ne delpudu Rāma
nāloni jālini
kavagoni sadā bhajanaseya
garvamulanni veraye
Gananāthu jeya goraga
gadu vānarudai tīruga.
(Mānavatī).

In four songs: *Toline jesina* in Suddha Bangāla, *Tolinenu jesina* in Kokiladhvani, *Toli janmamu* in Bilahari, and *Prārabdha mittundagā* in Svarāvali, he bemoans the absence of the Lord from him and attributes his failure to his own past Karma. He has broken down so much that he who elsewhere asked "What are the planets and their strength?"—'Graha balamemi',—now says in 'Toli nenu' towards the end, that he has failed because of starting his Bhakti at an inauspicious time.

'Bhaktavesamu veyu vela varja kālamemo'.

He then runs himself down, in a number of *kritis*, as an undeserving man; piles, one upon another, his manifold disqualifications, to explain why the Lord does not show his grace to him. These take the character of confession. Tyagaraja certainly did none of these evil acts, such confessional verses are found in the hymns of the most distinguished saints and Āchāryas. Their real purpose it to serve as confessions for us, the reciters, who revel in these sins.

Hymnists like Parāsara Bhatta and Ayyāvāl, in their hymns on the Lord's Grace [1], tell us that the Lord's Grace

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[1] See my Tamil translation (with introduction) of Ayyāvāl's *Dayasataka*, Kāmakoti Kosasthāna Series.

comes mostly to such sinners. For, what is there in the spotless for the grace of the Lord to do? The sins are said to be the feed of the gluttonous Grace of the Lord, which goes about to appease her hunger. Of songs in this class, a full *Pancharatna* song gives a catalogue of the sins, i.e., *Dudukugala* in Gaula, *Etula brotuvo* in Chakravāka, *Ennāllu tirigeti* in Mālavasrī, *Nenendu vetukudura* in Harikāmbhoji, *Ninnana valasina* in Kalyāni, *Noremi* in Varāli, and *Gattigānu nanu* in Begada, illustrate this mood well. As an example, I shall cite only one song:

> "O Rama, I do not really know how you are going to save me. Alas! Mine is a despicable record, detestable for the ear. Like a bull astray, I have been roaming about anxious for my food. I have flattered born misers to earn only my sustenance, doing wicked deeds in the company of wicked men".

> Etula brotuvo teliya Ekānta Rāmayya
> katakata nā charitamu
> karna kathoramayya
> pattigottu rīti bhakshinchi tirigiti
> puttu lobhulanu pottakai pogaditi
> dushtalato gūdi dushkrityamu salpi
> rattu jesina Tyāgarājuni dayato.

This self-depreciation would, from the point of view of *Prapatti*, come under *Kārpanya* and *Naichyānusandhāna*.

Another run-down state is that of dejection and meekness, *Dainya*, another important *Sanchāri bhāva*. Tyagaraja's plaintive pleadings to Rama run to about seventy songs, amongst which are to be found some of our oft-heard pieces. Some of these have a biographical interest, as they contain references to Tyagaraja's revilers, foes in friends' guise, harassing kinsmen and critics. It is hardly possible even to cite their Pallavis, not to mention their texts to any extent. Suffice it to

observe that to have worked so many variations on the single mood speaks highly indeed of Tyagaraja as a poet. Just one song, I shall quote to bear this out.

A wonderful act of the Lord in His great love for His devotee, a *unique act of God, Devakriyā*, is remembered by Tyagaraja in *Nāti māta marachitivo* in the appropriately named Raga, *Devakriyā*. Tyagaraja reminds the Lord of it and asks whether He has forgotten those words of His.

> "Why are you frequently worrying yourself? All this prosperity of mine (i.e., of the Lord's) is yours, so you said, and have you forgotten those words? Do you not remember when you said those words? Your coronation was over; dancing girls had come in and you were witnessing their exquisite dance. Suddenly your eye fell on me, in that gathering. I was at some corner, standing entranced by the *darsana* of your blessed feet. At once, you asked Bharata, who was waving the chowrie for you, to stop lest it should hide your view of me! And then you told Bharata that you contemplated giving me some boons. All that, have you forgotten?"

> Nāti māta marachitivo O Rāma chinna
> māti mātiki nāpai mannana jeyuchu
> etiki yochana ī bhāgyamu nīdanu
> tarunula bāgu nartanamula jūchu vela
> charanamulanu gani ne karaguchu sevimpa
> Bharatuni kara chāmaramunu nilpuchu
> kurunanu Tyāgaraja varadudani palkina.

Vitarka is the feeling of doubt and cogitation. In *E Rāmuni nammitivo* in Vakulābharana, he asks himself whether he has worshipped the correct Rama. And in *Pālintuvo Pālimpavo* in Kāntāmani, Tyagaraja says that he has, of course, followed his Guru's teachings and worshipped

accordingly but he was not sure if Rama will protect him or not. In the Kalyāni song, *Rāma nī vādu,* he says that he does not know whether Rama would come or not or what the effect of his past worship of the Lord was going to be.

On a different plane, he expresses his doubt in the two pieces, *Edāri sancharinturā* (Kāntāmani) and *Dvaitamu sukhamā* (Rītigaula), whether he should follow the dualistic or the monistic paths.

Amarsha or anger is another leading *Sānchari bhāva.* Here again, as in *Dainya,* there are some seventy pieces, many of which are popularly sung. Here too is to be appreciated the play of Tyagaraja's fancy. From gentle ventilation of grievance and remonstrance, these go up to anger and abuse. Again and again Tyagaraja asks Rama, if Rama could protect and help a mere monkey (and that, one who forgot his promise), a Rākshasa, a hunter Guha, who could spread only leaves for bed, and a huntress Sabari, who could only give her Uchchishta, why could He not come to Tyagaraja's rescue. (*Mari mari ninne, Mānamu leda, Yochana,* and *Parāku Nikelara.*) See some of his other accusations :

> "You have no love for the poor and the holy" (*Nī dāsānudāsuda*) ;
>
> "Is there none to question you?" (*Ennāllu ūrake*) ;
>
> "Who has bitten your ears? Your mind has changed" (*Nīkevari bodhana*) ;
>
> "You are capable of saying one thing at one time and another at another time" (*Atta balukudu*) ;
>
> "What pleasure do you derive by speaking untruth to me?" (*Chālā Kallalāda*) ;
>
> "Have you no self-respect? Have you no attachment?" (*Mānamu ledā*).

> "When I approach you with familiarity you get stuck up, like the king that you are" (*Rāma Rāma-Rāma*);
>
> "Should you show enmity to me?" (*Ramābhirāma in Sāveri*).
>
> "Why do you stint in blessing with your grace, as if you have to purchase it and dole it out?" (*Koniyādedu*).

In *Tanamidane* in Bhūshāvali, Tyagaraja accepts that he has to lose temper and abuse the Lord.

> Okavela kopaginchi ninu dūru–
> chuntigāni Rāma Tyāgarājanuta.

In another song too (*Pālintuvo*—Kāntāmani), Tyagaraja accepts that he had found fault with the Lord but asks him not to attach any blame to him on that score.

Finally, look at this in *Rāma Rāma Rāma Sitā* in Huseni, where, after having said all this, Tyagaraja says:

> "Having affectionately sung your praises, should I, in the end, have to say all these things?"

Mati is clarity of understanding born of proper learning and valuation of things and the reaching to correct solutions by deliberation. According to Abhinavaguptāchārya, this is a very intimate accessory mood of *Sānta* and, hence, of Bhakti *Rasa* too. The reflection of a clear cultured mind that has appreciated clearly the issues involved in this Bhakti Yoga is evident in the many songs that we considered under *Sādhana-sampat*, showing *Nityānitya-vastu-viveka, Vairāgya, Samadamādi*, as also those that we considered in the chapter on the Saint's reformist zeal. Here we shall particularly note some of the songs in which Tyagaraja tells the Lord about his own equipment and qualifications.

In *Nīve nanneda jesite* in Saurāshtra, Tyagaraja says that he has fully understood that he had taken to the right path,

when he chose devotion to Rama and proposes to continue to court *Satsanga* and chant the Lord's Name: *Rāma ninu vinā* in Sankarābharana says that Tyagaraja has understood well the truth that Rama and His *Sāttvic* Bhakti were the only means of crossing the Samsāra. In *Ānandamānandamāyenu* in Bhairavi, he gives quite a long list of his own qualifications: firm installation of the Lord's feet in his heart, prayer, abandoning bad company, resignation to God, fear of sins, subjugation of passions and sex; faith in *Rāma Nāma,* conquest of worries, discrimination of the real worth, or rather, the worthlessness of material wealth, meditation and so on. *Manavini vinumā* in Jayanārāyani is another statement of Tyagaraja's spiritual equipment.

Allied to this is *Dhriti* or contentment and happiness born of realisation of the objects and the absence of sorrow, even when some are not realised. In *Ninu vinā* in Navarasa-kannada, Tyagaraja expresses a mood of satisfaction—that his ears are full of Rama's stories, his lips feel blessed in uttering His Name, whatever he sees, he sees as Rama and even distasteful things become relishable and verily he has secured his fruit in Rama.

Similarly in *Nanu pālimpa* in Mohana, he expresses his gratification at the Lord coming, walking all the way, to bless him. His gratification (in *Dāsarathi ni rinamu*—Todi) at seeing his own songs on Rama popular in distant parts and his expression of gratitude to the Lord who thus spread his fame, is also an aspect of this *Sanchāri bhāva* of *Dhriti.* More of this we shall see in the next chapter, when we review the spiritual experience or *Bhagavad-anubhava* of Tyagaraja.

Smriti: While *Mati* is just an intimate accessory of Bhakti, *Smriti*, the *Sanchāri bhāva* of memory or remembering is one of the forms or is of the very nature of the Bhakti-consciousness. This also we have illustrated under forms of Bhakti, *Smarana,* dealt with in the previous chapter.

Harsha or delight goes with *Dhriti*, which manifests itself as soon as the object longed for in *Autsukya* is gained. The minor feeling of delight in ancillary gains alone would constitute the accessory feeling or *Sanchāri bhāva* of *harsha*; for, the joy of attaining the main object itself would be of the form of the main *Rasa*. Thus, joy at meeting Sādhus and in doing the various acts of devotion such as *Sravana*, *Kirtana*, *Pādasevana*, *Archana*—in fact, in all the *Anubhāvas* of Bhakti – would constitute this *Harsha*. Of these joys, we have already spoken. The joy on obtaining the vision of the Lord or on the coming of the Lord Himself is the *Rasa* of realisation itself, which we shall deal in the next chapter.

Mada: Elation on obtaining the Lord or anything pertaining to Him is the only kind of elation possible in Bhakti. This closely follows *Dhriti* and *Harsha*, the satisfaction and joy on obtaining the Lord's grace, vision etc. It often expresses itself in the words "Blessed am I" and similar forms of self-congratulation. For instance, in *Sitāmanohara* in Rāmamanohari, we find Tyagaraja saying :

> "I feel blessed to hear people say that I am
> your own. I have been supremely fortunate".

These are all *Bhāvas* intimately related to realisation ; we have to reserve fuller reviews of these to the final stage dealt with in the next chapter.

Other *Sanchāri bhāvas* like fatigue, suspicion, exhaustion, carewornness, sadness are found in many of the songs expressing *Nirveda*, *Dainya* and *Amarsha*. Sadness or *Vishada* is an under-current in all these complaints, mild or wild, uttered by Tyagaraja in his suffering. "How long am I to bear this? How long am I to suffer," are expressions of sorrow that frequently occur in these songs. We shall see just one piece as a sample of this suffering and sorrow, *Pāhi Ramāramana* in Varāli, which also shows Tyagaraja's poetic gifts for similes and analogies :

"How long am I to suffer and how long to bear it? Can a gentle delicate jasmine flower stand the hit of a rough stone? How can a cucumber fruit bear a tight iron belt? Should a parrot be assailed by Brahmāstra? If parents abandon, what is the son to do? Can butter stand the blow of a sword?"

Entani sairintune
nemani vegintu Hare Rāma
cheti malle pūvu gundrāti korva bodu
dosa pandu kettu Rāma tochu ninupakattu
ahaha! chilukakuna brahmāstramunaku taguna
talli tandri brova kunte tanayuni kedova
Deva-deva! venna katti debba korchu
konuna Hare Rāma.

Chapalatā is impatience in rushing to do a wrong thing, under the sway of emotion. This could be illustrated by *Aparādhamulanu* in Vanāvali, quoted by me in the last chapter in which Tyagaraja asks Rama to pardon him for his impatience and importunity.

Aparādhamulanu norva samayamu
kripa jūdumu ghanamaina nā
chapala chittudai manaserugakane
jāli bettu koni moralanidu.

In fact much of what Tyagaraja said in anger, remonstrance and grievance, which we considered under *Amarsha* is caused by the *Sanchāri bhāva* of *Chapalatā*.

In another series of songs, we find Tyagaraja taking some liberty with the Lord and giving a jocular turn to his expression of the praise of the Lord or his pleading with Him, or his venting his anger on Him. Some of these are like the well-known *Nindā-stuti*; for instance, this: *Sītā Nāyaka* in Rītigāula:

"O Lord of Sītā! Have you got up the mountain (like Tirupati), unable to stand the worrying by

> the Bhaktas! Have you run away to the island of Srīrangam to sleep there and prevent devotees coming to you with appeals of distress? Have you yourself started begging Bali Chakravarti, foreseeing that you were likely to be troubled by devotees begging of you? Have you joined the monkeys to scare those who come to see you? Have you stolen the saris of Gopīs, seeing that Kuchela, the ill-clad Bhakta, may come to you for being relieved of his poverty?"

The fancy pertaining to the stealing of the Gopīs' sarees, in order to help a devotee later on, reminds us of an older Sanskrit verse, in which the poet says that the Lord collected the sarees with the knowledge that later he would have to send them to Draupadi in her distress.

> वासांसि व्रजचारिवारिजदृशां हृत्वा हठादुच्चकैः
> यः प्राग् भूरुहमारुरोह स पुमान् वस्त्राणि विस्तारयन् ।
> व्रीडाभारमपाचकार सहसा पाञ्चालजायाः स्वयं
> को जानाति जनो जनार्दनमनोवृत्तिः कदा कीदृशी ॥

In a *Narma-Prārthana*, Tyagaraja refers to Rama's long wanderings in the forest and asks him to lay himself down to rest in Tyagaraja's heart.

> Badalika dīra pavvalinchave
> sadalani duritamunu tegagosi
> Sārvabhauma Sāketa Rāma.

In *Rāmachandra nīdaya* in Surati, he asks Rama why His grace does not flow towards Tyagaraja:

> "Is it because you are dispirited by the fatigue of forest life and its rigours, or because you are angry that you have been called a woman?"

The last is a reference to Sītā asking Rama in Vālmīki's original whether he was a woman to be so afraid of taking her along with him to the forest.

> राम जामातरं प्राप्य स्त्रियं पुरुषविग्रहम् ।

In *Māmava Raghurāma* in Sāranga, he asks Rama if his store of mercy had been washed away by the ocean, when Rama was lying there, whether his arrows had been broken in the battle, if his truthfulness had gone with the forest and if his divinity got lost when he took the human form. See this, another *Nindāstuti, Adigi sukhamu* in Madhyamāvati.

> " Who has ever enjoyed happiness by asking you for it, O Lord ! Sītā was attatched to you and she went to the forest, was taken away by Rāvana and then you yourself sent her away. Sūrpanaka desired to marry you and lost her nose. Nārada wanted to know your Māyā and you made him a woman. Durvāsas asked for food and lost his appetite. Devakī asked for a son and you gave him to Yasoda. To attain the Lord, Gopīs had to give up their lords ".

Referring to the drama on earth that the Lord was playing in Rāmāvatār, along with the partners, Sītā, His brother, Hanumān, etc., Tyagaraja asks the Great Actor,

> " Why are you going about enacting this play ? Did your wife ask of you diamond ornaments or did your brothers or parents want food ? Or, have your devotees been inviting you for a long time to stage this Nātaka of Yours ?"

Etāvuna nerchitivo Rāma
endu kinta gāsi
Sītā Lakshmana Bharata Ripughna
Vātātmajulato nādu nātakamu
ālu vajrāla sommulu adigiro
anujulu dalli dandralu annamadigiro ?
sīlulaina varabhaktulu bilachiro ?
chirakālamu Tyāgarāja nuta nī

(Yadukula Kāmbhoji).

CHAPTER IX

DEVOTIONAL ECSTASY

"So'hamainade Chālu"

Of the forms of *Bhakti* set forth in the previous chapter three were left over for treatment later as they formed the higher stages of devotion. They are the inability to endure separation from the Lord, (*Aviraha*), the love as that of a beloved, (*Kāntāsakti*), and *Tanmayatva*, mentioned by Nārada in his *Bhakti Sūtras*. The emotion of Love has two main phases, separation and union, *Vipralambha* and *Sambhoga*. Separation is indeed the touchstone of all attatchment and according to the theory and practice of Sanskrit Ālankārikas and poets, there is no nourishment of the sentiment of Love without the portrayal of separation, *Vipralambha*.

न विना विप्रलम्भेन संभोगः पुष्टिमश्नुते।

Poets love to dwell on the presentation of love in separation, showing the lovers yearning and pining and struggling to obtain each other, rather than on love in union, *Sambhoga*. It is a well-known device adopted by Sanskrit dramatists to separate the first-met lovers, submit them to a process of separation and suffering, smelt their hearts, as it were, in the furnace of this separation, purge their hearts of all carnal dross, spiritualise their love and re-unite them finally in an inseparable union,—

"तप्तेन तप्तमयसा घटनाय योग्यम्"

as Kālidāsa says. It is well-known how, in the *Bhāgavata*, the Lord, seeing the pride of the Gopīs, suddenly disappears, to rid their hearts of dross,

प्रशमाय प्रसादाय तत्रैवान्तरधीयत।

and after they had all wept themselves out in the *Gopikā Gīta*, He presented Himself before them again and began His *Rāsalīlā*.

तन्मनस्काः तदालापाः तद्विचेष्टास्तदात्मिकाः।
तद्गुणानेव गायन्त्यः नात्मागाराणि सस्मरुः।
इति गोप्यः प्रगायन्त्यः प्रलपन्त्यश्च चित्रधा।
रुरुदुः सुस्वरं राजन् कृष्णदर्शनलालसाः।
तासामाविरभूच्छौरिः स्मयमानमुखांबुजः।
पीतांबरधरः स्रग्वी साक्षान्मन्मथमन्मथः।

A separation from the Lord is also mentioned as having occurred as part of the life-incidents of Tyagaraja. The idol of Rama which he was daily worshipping is said to have been taken forcibly by his irate brother and thrown into the Kāverī. Various songs are said to have been sung by Tyagaraja during this time of poignant suffering caused by the separation from his beloved Rama-idol. In the stories of *Nāda-Bhakti-Yoga* in the *Linga Purāna* and the *Adbhuta Rāmāyana*, mentioned by me already, we are given incidents answering exactly to this incident in the life of Tyagaraja: When the materially minded king wants the singer-saint to sing of his own royal splendour and this is refused, the idols of the singer-saint's worship are confiscated by the King. Some of the songs which we reviewed in the last chapter under 'plaintive pleading' show Tyagaraja in search of his Ishta-Devatā. While they might have as well been sung while Tyagaraja was searching for his lost idol, there is nothing to prevent us from considering them as songs by the devotee, who had the vision of the Lord, suddenly lost it, and is crying out in agony to re-capture the vision.

In whatever manner we take them, these songs depict well the form of *Bhakti* called *Aviraha* by Nārada, poignant suffering when one is separated from his God. In *Sasivadana* in Chandrajyoti, where the Pallavi-address and Rāga-name echo each other, Tyagaraja asks if he could bear this separation.

Sasivadana bhaktajanāvana
Sankara ne tāla galanā

"What a sinner have I become that the Lord whom I used to worship with ecstatic love is not with me now! What shall I do? How can I

bear? Having once had *Darsana* of Sri Hari, the dispeller of all sorrows, can anyone bear separation from Him? Having treated me with affection before, is He now set with a deceitful mind? Was it ordered by Brahmā that I should undergo suffering, abandoning my hopes? I do not find my beloved Lord. I have been regarding service to Him as my life's sustenance. My fate has come to this."

Enta pāpinaiti nemi seyudu hā
yelāgu dāludune—Oh Rāma
anta duhkha mulanu
dīrchu harini jūchi
yentavārainanu bāya
sahinture etc. (Gaulīpantu).

In *Andundakane* in Pantuvarāli, Tyagaraja is not exactly separated, but tells the Lord whom he sees, not to leave him to the pangs of separation.

"O Rāghava, swear to me in the presence of the sea, that you will promptly come to me whenever needed. If you should forget me in the company of your chosen, what could I do? If you do not come when I want your *darsana*, tears will flow down my cheek in streams, my whole house will look empty and every minute will appear a *yuga*."

Kanavale nanu vela
lekunna gannīru
kālu vagā bārune.

"When I get bewildered at your not responding to my prayers, I shall only be the laughing stock of others".

'Nāpai garuna ledani kannīrāye'—

'I have wept before you with tears in my eyes that I have not been able to secure your grace' (*Idinīku meragādura*—Punnāgavarāli).

The *Sattvika bhāva* of tears, 'asru', occurs here: In *Nivāda negāna*, he asks,

> "Since I am your own, can I bear even a moment's separation from you?"

Srī Rāma Jayarāma in Madhyamāvati is another song in *Vipralambha*. *Vyādhi* or failure of normal health and causing emaciation etc. is a *Sanchāri bhāva* which occurs in separation and we can see it here.

> "O Rama of captivating beauty! Why do you not take note of my suffering? When will you be pleased to talk to me? When will be that blessed day when you will make me happy? I cannot bear any more delay. Is your hesitancy due to my forcing my affection on you? Can anybody have this happiness and blessedness anywhere else? Can he have the vision of this beauty elsewhere? Is it my faulty *Japa* or *Tapas* or have I offended you?
>
> "You are my *tilaka*. For whom is my beauty? Separation from you even for a minute makes life useless. My mind has turned away from worldly comforts. By separation from you, *my body has been reduced to half*. Sit by me, remove my troubles and protect me. I beg of you. I am in your hands".

Srī Rāma Jaya Rāma
Sringāra Rāma
... ...
Pankajanayana
nā kumkuma nīve
Avanijādhipa
nā sogasevaride Rāma
nīvu nimishamu leni

bhāvukamele
... ...
pāyagā menu
sagamāyeno Rāma
... ...

In *Chelimiṇi Jalajākshu* (Yadukulakāmbhoji) again he says that owing to separation from Rama, he had become much reduced in body.

Till now we have been dealing with the phase of seeking of and separation from the Lord, in which the play of emotions is of *Sanchāri bhāvas* like *Autsukya* (longing), *Nirveda*, (despondency), *Dainya* (dejection), *Amarsha* (anger). When seeking and separation end and the devotee is transported to joy on union with the Lord, another series of *Sanchāri bhāvas* overtake him, *Mada*—elation, *Dhriti*—gratification, *Harsha*—delight, and in the excess of this over-powering joy when one's whole being is, inside and out, filled with the Lord, tears of joy roll down his cheeks, voice gets choked, he breaks down or laughs, sings and dances. This is the state of God-intoxication, which is the highest state one reaches. Of what use is any *Bhakti* in which one's voice does not break, eyes do not moisten, hair does not horripilate and one is not able to proceed ? If one could go about in this divine madness, now weeping, now laughing, now, without any shame, sing and dance, verily such a Bhakta will sanctify the whole world.

कथं विना रोमहर्षं द्रवता चेतसा विना।
विनानन्दाश्रुकलया शुद्ध्येद्भक्त्या विनाशयः ॥
वाग्गद्गदा द्रवते यस्य चित्तं
रुदत्यभीक्ष्णं हसति क्वचिच्च।
विलज्ज उद्गायति नृत्यते च
मद्भक्तियुक्तो भुवनं पुनाति ॥

(*Bhāgavata*)

Here is *Bhakti* in the ecstatic state, and here is the realm of the *Sāttvika bhāvas*, of horripilation, tears of joy, choking of voice, perspiration etc.

Besides the realisation of the *darsana* of Rama at the end of his *Sādhana* by *Namajapa*, Tyagaraja refers to his having seen the Lord, in many songs. We have already noted in the first chapter, on Life, how in *Paritāpamu* and *Giripai* Tyagaraja had the vision of the Lord. The songs referring to his *sākshātkāra* depict all the *Sanchāri bhāvas* of joy and elation and the *Sāttvika bhāvas*. See Tyagaraja's great delight on getting Rama and the series of poetic similes he uses to bring out his great delight in the beautiful Rītigaula song, *Nannu vidachi*:

> "I have found you just as a diver dives deep into the sea and holding his breath fast, secures the pearl. I feel now as if I have come under the shade of a Kalpaka tree, from the unbearable heat of the sun. I have come by you, as a man who digs the earth finds pure gold buried deep. It is like the break of a hailstorm in the midst of hot summer [1].

The Sankarābharana song, *Nannu brovakanu* similarly expresses the great joy of Tyagaraja on getting the Lord:

> 'O Rama, I will not leave hold of you unless and until you protect me. I have secured you to rid myself of impurity, just as a man searching for a lost coin of trifling value comes by a precious gem, just as one expecting ragi-gruel comes by nectar, just as an exhausted swimmer finds a float for his hold and rest, just as a pilgrim starting for a Tīrtha finds it at his feet, just as a woman about to lose her modesty comes by a cloth'.

Vadda nundunade (Varāli) again expresses the rapture of the Lord's company: Tyagaraja exclaims here that he would embrace the Lord and dance about.

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1. Cf. Vālmiki:

घर्माभितप्ताः पर्जन्यं ह्लादयन्तमिव प्रजाः।

When this vision comes, the devotee knows not what to do. The bliss overpowers him and he loses control of himself. He cannot do anything,

> "Is it an unpardonable offence on my part, O Prop of my life, if I forgot myself for a while? The effulgence of your blessed feet dazzled me and I was at a loss to know whether I should hug them to my bosom or press them to my eyes".

This, in *Neramā Rāma Rāma* is the *Sāttvika bhāva* of *Stambha* or becoming benumbed.

> Kori kori nīdu koluvuseyu vela
> sāramaina pada sārasamula bon-
> gāra jūchi yuramuna nunchudāmo
> kanula nottudāmo yani
> kūrimini brahmānanda manduchunu
> konta mayi marachiyuntini gāni
> Tārakādhipānana Pāvana
> Sītānāyaka Srī Tyāgarājunipai
> (Saurāshtra)

Giripai records the *Sāttvikas* of *Asru*, *Svarabhanga*, *Romāncha* and *Stambha*:

> "Unerringly I have seen Rama on the hill. He promised me salvation in five days. My body was thrilled and tears of joy rolled down my cheeks, I merely mumbled and I could hardly speak out my thought".

> Pulakāngitudaiyānandāsruvula
> nimpuchu mātalāda valenani
> kaluvarinchagani.

> "When I think of you, my whole body becomes thrilled. When I have your *darsana*, tears of joy roll down from my eyes. When I embrace your feet, I forget my body",

" Talachite menella
pulakarinchenu
kanugona nānandamai
kannīru nindenu
charaṅa kaugilivela
jelagi maimarachenu "

in *Dayarānī*, appropriately in Mohana, the state of God-trance. See also the fifth charana of *Rāma pāhi Meghasyāma* (Kāpi) where he says :

> The moment I think of you, my body gets thrilled with hair standing on end.
>
> Talachinantane menu pulakarinchaka.

When such a realisation comes, the things around look trivial.

> " When your love comes over, the universe looks trivial, as a blade of grass.
>
> Āsinchu vela jagamanta
> trinamāyenu
> (*Dayarāni*-Mohana).

As Kulasekhara says :

> "When the Lord's *Sākshātkāra* comes, the entire universe becomes a mere speck of dust, all the encircling oceans, a little drop ; the fires, a tiny spark ; the wind, a whiff of breath ; the skies, a pinhole,"

पृथ्वी रेणुरणुः पयांसि कणिका फल्गुः स्फुलिङ्गो लघुः
तेजो निःश्वसनं मरुत्तनुतरं रन्ध्रं सुसूक्ष्मं नभः ।

One of the rare feelings of the great devotee is found in his divine experience also being a complete gratification, comprehending within it the realm of the senses too. This rare idea gets expressed in some moods of Tyagaraja, when he feels his whole spiritual, mental and physical being completely transported with God-bliss. *Ninnubāsi* in Balahamsa expresses

this rare idea that the vision of the Lord gratifies all the senses, including the mind,

Kanulaku chaluva chevulakamritamu
vinu rasanaku ruchi manasuku sukhamu
tanuvuku yānandamunu galga jeyu.

The song significantly has its final address to the Lord as 'Pūrna kāma'; as the image of God is stationed in his heart, 'Tyagaraja hriddhāma', Tyagaraja too becomes in this manner, a Pūrna kāma, with all his pleasures fulfilled simultaneously by that single divine object of attachment.

In two other songs, Tyagaraja expresses in a different form, this sublime all-round sense-gratification from the Lord. In *Nammina vārini marachedi* in Bhairavi and *Rāma nī pai* in Kedāra, Tyagaraja says :

" Even when enjoying material pleasures my mind
was anchored only in you."

Bhogamu landu vela
buddhi nī yada nunche (*Nammina vārini*)

and " Even when I enjoy material pleasures, my mind is only on you ".

Bhogānubhavamulandu
bāguga buddhi nīyandu (Rāma nī pai).

We have previously illustrated the *Bhāva* of *Autsukya*, longing, in the pre-union and pre-realisation state. Having got his beloved Lord, Tyagaraja gets into a different kind of longing now. He desires to enjoy and serve the Lord in His *ekānta*. This delicate and delicious desire of the devotee can be seen in some of the pieces. In *Vinanāsagoni* in Pratāpavarāli, see this longing which takes the form of a curiosity to feast his ears with the sweet and loving chat that takes place privately between the Lord and Sītā, while they were playing together. And mentioning Ānjaneya and Bharata as having had that privilege, Tyagaraja presses his claim too.

Vinanāsagoni yunnānurā ;
Visvarūpuda ! ne
manasāraga vīnula vinduga
mādhuramaina palukula
Sītāramanito noma nagunta lādi gelchuta
cheta nokari kokarujūchi yābhāva merigi
Sāketādhipa nijamagu premato balkukonna
muchchata
Vātātmaja Bharatulu vinnatula Tyāgarāja
sannuta.

A similar yearning of his is seen in *Rāmābhirāma* in Dhanyāsi. Here Tyagaraja longs that when Rama and Sītā are in private, sitting on the golden bed, Rama should order Tyagaraja to come in and sing to Him some music.

Rāmābhirāma manasu ranjilla
... ... balkarādā ?
bangāru meti pānpupai bhāmāmani Jānaki
sringārinchukoni cheluvondaga ninnugani
ponguchu malle virula būjinchuvela
sangītamu bādumani svāmi Tyāgarājunito.

We have thus far dealt with the *Avirahasākti* mentioned by Nārada. We first reviewed the state of separation and then spoke also of the state of union with the Lord. And, while on the latter, we also saw the heights of ecstasy Tyagaraja reached on obtaining the *Sākshātkāra* of the Lord.

Now, to the *Kāntāsakti*, mentioned by Nārada. Like *Vātsalya*, this form of *Bhakti* too, pertains pre-eminently, to the Krishnāvatāra, where the cowherd damsels attained *Mukti* through their *Kāma* or love for the Lord.

गोप्यः कामाद् भयात्कंसः द्वेषाच्चैद्यादयो नृपाः ।
संबन्धाद्वृष्णयः स्नेहाद्यूयं भक्त्या वयं विभो ॥

In its essence, the emotion of devotion which a devotee has towards the Lord is feminine in nature. The love of a woman for a man has occurred to the sages and saints of all climes and

ages, as the best image of the love which the individual soul should have for the Supreme Soul. To the Supreme Soul, the sole Enjoyer, the whole universe is the object of enjoyment; the entire creation, masculine as well as feminine, is like unto a woman to that Lord, the sole Purusha.

स्त्रीप्रायमितरज्जगत ।

The Gopis are, in fact, not women; mythologically, they are incarnations of Rishis: esoterically, they are the individual souls drawn by the magnetic Supreme Soul, to itself. This is made plain by the *Bhāgavata* itself at the end of the famous *Rāsalīlā*, by three similes employed by Sri Suka. When the Lord reappeared, they who had drooped down, rose up, like the bodies on the reappearance of life. And the Lord, surrounded by them, shone like Purusha Himself, with his Saktis. And the Lord sported with the Gopis even as a child would sport with its own image.

उत्तस्थुर्युगपत्सर्वाः तन्वः प्राणमिवागतम् ।
व्यरोचत वृतस्ताभिः पुरुषः शक्तिभिर्यथा ।
रेमे रमेशो व्रजसुन्दरीभिः
यथार्भकः स्वप्रतिबिंबविभ्रमः ।

The imagery of man-woman love was employed by Christian mystics too. St. Bernard's sermons and the writings of Coventry Patmore speak of the Church as the Bride and of Christ as the Bridegroom. In our country, this kind of devotional mood is already found prominently in the Rig-Vedic prayers and hymns [1] and in the later age, it is in the field of Krishna Bhakti, that this form of devotion was developed to a great extent, and under the name *Madhura Rasa*, this received detailed treatment at the hands of Chaitanya's followers. In the field of music, the padas of Kshetragna and his fellowers are all based on this imagery, called popularly *Nāyaka-Nāyikā bhāva*.

1. See my paper *Vedas and Bhakti*, Vedānta Kesari, Dec. 1955

In the writings of other devotees, devoted to Siva or Rama, this form of devotion is but rarely met with [1]. But, as I have said at the outset, the very feeling of *Bhakti* partakes of the character of a woman's love in its finer essence and we may see the emotion taking such a turn in some of the songs of Tyagaraja. *Saubhāgya* is the blessed state of a woman when all her beauty and endowments have their fulfilment in her own lord's love. Says Kālidāsa.

प्रियेषु सौभाग्यफला हि चारुता ।

> "O Rama, Sringāra Rama, You are my *Saubhāgya*, the supreme *Tilaka* on my forehead, marking my *Māngalya*. For whom else is all my beauty? Even a moment's separation from you makes life useless,"

says Tyagaraja, in *Srī Rāma Jayarāma* in Madhyamāvati.

Pankajanayana nā kumkuma nīve
Avanijādhipa nā sogasu evaride Rāma
Nīvu nimishamu leni bhāvuka mele.

> "O Rama! What a life is this! Why did I have it? How long am I to bear it? If one does not have the frequent *darsana* of the Lord of peerless beauty, have chat with Him and enjoy to heart's content the embrace of the Lord who knows the *ingita* and delights in music, the heart becomes parched up and life becomes useless".

Etijanmamidi hā O Rāma enduku galigenu
entani sairintunu hā O Rāma
sātileni mārakoti lāvanyuni
mātimātiki jūchi mātalādani tana

1. This devotional mood with reference to Siva can be seen in Kashmir Saivism. See my 'Prayers, Praises and Psalms' (G. A. Natesan & Co., Madras).

sāreku mutyāla hāra yuramu pālu
gāru momunu kannulāra jūdani tana
ingita merigina sangīta loluni
ponguchu danivāra gaugilinchani tana
sāgara sayanuni Tyāgarājanutuni
vegame chūdaka veganu hridayamu
(Varāli).

In a few songs, Tyagaraja refers to God having clasped his hand, having done that act of marriage called *pānigrahana*, so to say, at a very early age and appeals to Him not to give him up suddenly or asks Him why He has forsaken him abruptly.

" You took me by the hand at an early age, made me serve and promised protection. I cannot understand why you should, at a time like this, waver whether to hold me up or give me up. Pray, do save my honour ".

Chinna nāde nā cheyi battitive
ennarāni yūdigamu gaikoni
ento ninnu pālanamu setunani
ittivela vidanādudāmano
elukondāmani yenchināvo teliya
guttu brovave sugunavārinidhi
goppa daivamā Tyāgarājanuta.
(Kalānidhi).

" Oh, my beloved Lord has forsaken me, alas! How can I live? How can I endure it? Is it fair to forsake me after treating me so long with fondling affection, embracing me often and cheering me up? The sweet words you said to me, the way you took my hand, and rid me of my troubles, had filled my heart so much that I had considered myself unequalled ",

Emani vegintune
entani sairintu
nā muddu Devudu

nanu base nayyayyo
pālinchi lālinchi
palumāru gaugilinchi
telinchi nanu paradesi seya docheno
ādina muchchata nādantarangamu ninda
nīdu ledani yunti nindāka sarivārilo
edabāyaka Tyāgarāju nelu Srī Harini tolli
badalika lārchi nā chebattinadi talachuchu.

(Huseni).

See this in Ghanta.

" O Ramachandra ! What else is there for me to aspire for when you have taken my hand and cast your benign look on me? When my look and your look come together properly, who can know the happiness that I then derive? If you do not take my hand, I shall have to suffer like an unmarried virgin ".

Rāma Rāma Rāmachandra * * *
ghallu ghallu nī karamubatti kī—
kannulakantemunnaditaramu
nā chūpu nī jūpu sarigājesite jeyu
nā sukhamu yevariki yeruka
chatta battani nābhīti Rāma
bottu gattani kanyakā rīti
... ...

Of the *Sringāra Nāyikās*, classified in great detail by the Ālankārikas and writers on Rasa [1], which have been taken up by the Pada-composer Kshetrajna, it is in the realm of *Parakiyā Nāyikā*, that the Love-form of Bhakti, *Kāntāsakti* or *Madhura Bhāva*, has been most prominently dealt with. From the *Bhāgavata* downwards, the philosophy of *Kāntāsakti* has always been based on the greater possibilities of devotional intensity in the symbology of *Parakiya Sringāra* or clandestine love :

1. For an exhaustive treatment of these, see my *Sringaramanjari* (Hyderabad Archaeological Department), Introduction.

योषा जारमिव प्रियम् ।

But Tyagaraja's *Madhura Bhava* gives us a fancy in the class of *Sviya Nayika*. See this, a unique fancy, in a Rītigaula piece.

Tyagaraja says:

> "Just as an orphaned girl married to a man has no other house to turn to and clings to her husband, I entirely rely on you and implore you. How is it that you do not come ?"
>
> Chera rāvademira Rāmayya
> mera gādurā ika Mahāmerudhīra Srīkara
> talli tandri leni bāla tana nādu goru rīti
> palumāru vedukonte pālincha rādā

Pattividuvarādu in Manjarī again presents the devotee as a *Sviya Nāyikā*.

In fact, in one elaborate song in Yadukula Kāmbhoji, Tyagaraja longs to be Rama's beloved spouse Sītā, even as in other songs, he longs to be a servant like Lakshmana and Hanumān ; and he sets forth his longing to experience the joy that Sītā enjoyed at the several stages of her Svayamvara and marriage.

> "Vouchsafe to me, O Merciful One ! Your grace and a little of that joy which the eager Sītā had when she was assured that Rama would come to that Svayamvara-assemblage of unwanted kings ; the happiness that Sītā had, when Rama himself came, drew himself up to his full stature, and thus drove away Sītā's anxiety about his ability to bend Siva's bow ; the happiness that Sītā had, when Rama tied the *Māngalyā sūtra* and took her hand".
>
> Daya seyavayyā Sadaya Rāmachandra
>
> dalachuchunna Sītā sukhamu

Nikevari bōdhana, the shortest piece in Suddhasāveri is cast in the very terminology of the Sringāra padas.:

> "Who has poisoned your mind? You do not freely talk to me! Your mind has changed."

Even so is *Sāmiki sari* in Begada which opens like a dance-composition. Songs like *Jūtāmu-rāre* (Ārabhi) in which the ladies are called to come and see the beautiful Lord in procession are also couched in the imagery of Nāyikā (the singer) with the lady-friends and the Nāyaka (the Lord).

If even after these, one should have any doubts about the *Madhura Bhāva* in Tyagaraja's songs, or has any doubts on the real meaning of this *Bhāva* itself, one may listen to *Rāmābhirāma* in Darbār, where Tyagaraja says:

> "The maid, my mind, is in deep love with you, but you do not seem to respond and take her hand.".
>
> Manasu cheli nīke marulu konnadigāni
> chanuvuna cheyi batti mamula rakshimpavu.

In the same piece we read in a further passage, Tyagaraja describing himself in terms of the Vāsakasajjikā Nāyikā:

> "I have provided for you a comfortable bed".

We may note this piece again, in Harikāmbhoji, where the mind is made the Dūti, to bring the lover-Rama to Tyagaraja, the beloved.

> "O! Maid of my mind! Go and bring quickly my Lord. Seek him eagerly and lead him to me with due respect. I want to enjoy happiness for a long time with him".
>
> Chani todi teve O Manasā!
> kanikaramuto gani karamidi
> chirakālamu sukhamanubhavimpa vegame

The third foot of *Eti janmamidi* in Varāli describes the Lord as a 'Sringāra Nāyaka' and the devotee as longing for His loving chat and embraces. The description as a beloved is complete in the Ghanta piece *Rāma Rāma Rāmachandra*,

already quoted. Making himself a Svīya Kanyā, Tyagaraja pleads with the divine lover :

> " When my look and yours come together, who can know the happiness which I then derive? . . . . If you do not take me by the hand, my forlorn condition will be that of the unmarried virgin ".
>
> Na chūpu nī jūpu sarigājesite jeyu
> nā sukhamu yevariki yeruka
> . . . .
> chatta battani nābhīti Rāma
> bottu gattani kanyakā rīti.

Thus, in manifold manner, Tyagaraja conceived and enjoyed the surpassing beauty of his Rama. Poet Māgha defines beauty as that which appears new every time we see it.

क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः ।

The wonderful blue cloud of Rama assumed manifold shapes and everytime Tyagaraja saw it, he found it fresh and entrancing :

> Manasuna nitya nūtanamaina chakkani
> tanamunu kanugontini O Rāma Meghasyāma
> (*Rāma pāhi*, Kāpi)

The Lord says in the *Gitā* :

> " Four kinds of men adore me, the afflicted, the curious, one desirous of material gain and a man of knowledge, jnāni. Of these, the jnāni who is always fixed on me and is of single-minded devotion, is the best. I am dear to him very much and he is dear to me. All these are noble, no doubt, but the jnāni is verily my own self ".
>
> चतुर्विधा भजन्ते मां जनाः सुकृतिनोऽर्जुन ।
> आर्तो जिज्ञासुरर्थार्थी ज्ञानी च भरतर्षभ ॥
> तेषां ज्ञानी नित्ययुक्त एकभक्तिर्विशिष्यते ।
> प्रियो हि ज्ञानिनोऽत्यर्थमहं स च मम प्रियः ॥
> उदाराः सर्व एवैते ज्ञानी त्वात्मैव मे मतम् ।

The *Bhagavata* endorses this view when the Lord says therein to Uddhava, in almost identical words :

" ज्ञानिनस्त्वहमेवेष्टः । ज्ञानी प्रियतमोऽतो मे "

It is as such a jnāni that Tyagaraja adored the Lord. Love of God, he considered as the most essential thing necessary for one to have real knowledge.

Anurāgamuleni manasuna
sujnānamu rādu
(Sarasvati)

The true Bhakta, Tyagaraja says, is one who has realised the identity of the individual soul and the Supreme Soul.

Paramātmudu jīvātmudu yokadai
baraguchundu bhakta-parādhīnuni
(*Karuna elāgante*-Varāli).

In *Siggumāli nāvale* in Kedāragaula, he is sorry he has not realised in his heart that 'Thou art myself':

Ullamunanu ganinīvu nenai yunda deliyaledu.

In *Nīke dayarāka* in Nīlāmbari, he asks :

" Will one who has still to realise the identity of 'I' and 'Thou', attain happiness ?"

Ekopinchaka nenu nīvanu jnānikelāgu
sukhamichchune O Rāghava.

In *Enduku peddala* in Sankarābharana, he asks for knowledge in the non-differentiating, monistic Vedānta.

Bhedarahitavedāntamunu delisi ... ...
Enduku peddalavale buddhi yīyavu

In his Kalyāni piece in the Kovur-pentad, he describes the Lord Siva as Bhedavādarahita.

In *Jnana mosaga rada*, he prays for knowledge on Paramātma and Jīvātma.

Paramātmudu jīvātmudu jnāna-mosaga rādā.

In his Ārabhi song *O Rāma O Rāma Omkārādhāma*, he insistently implores the Lord to bless him with realisation of identity with Rama (9th charaṇa). Music itself he prays for as a means for attaining to that state of Jīvanmukti which is the essence of the *Gīta* and the *Upanishads*:

Sītāvara sangīta jnānamu
dhāta vrāyavalerā Rāma
Gītādyakhilopanishatsāra-
bhūta jīvanmuktudagutaku
(Devagāndhāri)

In fact this Jīvanmukta state in which one has had the realisation of the Supreme here itself is mentioned by Tyagāraja in many pieces.

Upanishad Brahman who was one of those who influenced Tyagaraja, asks in one of his numerous Divyanāmas—one in Ghanta and Misralaghu, "O Rama, make me realise that "Thou art that"—"Bodhaya mām Sri Rama Tattvamasīti" and, as if echoing it, Tyagaraja asks in his well-known Garudadhvani-piece, *Tattvameruga tarama*.

"Is it possible, O Rama, to realise the great truth that Thou art the meaning of that Upanishadic declaration, 'Thou art That'?"

Tattvamasi yanu vākyārthamu,
Rama, nīvanu paratattva meruga taramā ?

"One must meditate within his own self and become one with you" is the burden of a Devagāndhāri song: 'Tanalone dhyāninchi tanmayame gāvalerā'. The realisation of identity with the Lord and exulting in it is mentioned in the eighth foot of *Karunājaladhe* in Nāthanāmakriyā: Nīvē tānani kulkudure. He ends significantly his long song describing Siva of his native place coming in the festive procession on the tonic note of the Lord and himself being one: Tyāgarāju tānanuchunu vachchu (*Muchchata*, Madhyamāvati).

According to Upanishad Brahman this is the higher stage when the Lord's Name is not *upāya* but *upeya*, when one

contemplates the Lord in the Name as not being different from oneself:

श्रीरामनामसाम्राज्यं स्वाभेदेनैव भावयेत्।

Again:

उत्तमाधिकारिणामैक्यानुसन्धनातो भगवद्भावाप्तिमाह

सदा रामोऽहमस्मीति तत्त्वतः प्रवदन्ति ये।

न ते संसारिणो नूनं राम एव न संशयः॥

and expatiates on the *Sruti* and *Gītā* texts supporting this kind of contemplation. At the very beginning of his *Upeya-nāma-viveka*, Upanishad Brahman says:

सोऽहमों तद्रामभद्रपरंज्योतीरसोऽहमोम्।

* * ब्रह्मैवाहं रामोऽस्मीत्यादि।

In his Sāveri song, *Inta kanna delpatarama* he says that the *Rājayoga* of seeing everything as God is his *Rājabhoga*, supreme happiness.

Nī karuna Rājayogamu māku
Nī-mayame Rājabhogamu

Wherever his eyes fell, there Tyagaraja saw only Rama and whatever he saw, he took as Rama.

Nenu ecchata jūchinanu
nīvai yunnadi
(*Ninuvinā nāmadi*)

Endu jūchinagani
Dasarathanandanugā
bhāvinchana nā pai
(*Enduko nī manasu*)

This 'Nīmayame' is the Tanmayattva Bhakti, taught by Tyagaraja's Guru, Nārada.

In *Rāma Sītārāma* in Balahamsa, Tyagaraja says:

"Just as a chaste wife delights in serving her Lord, just as a creeper twines round the Kalpaka tree, my mind is inseparably attatched to you. I will not leave you, even for ages, in my *advaitic* realisation".

Satsatipati sevajeyu
chandamuna nā manasu
... ...
kalpa bhūjamuna tīga
katturīti manasu
kalpamu lennaina
vidichi kadaladu Srī Rāma
Advaita sāmrājyamulu
abbinattu Rāma.

Here is embodied in part a series of similes employed in a verse in Sankara's *Sivānandalaharī*, to show the gradual stages of *Bhakti* towards the final goal of becoming merged in the Lord :

Like the chaste wife adoring her Lord,
Like the creeper clinging to the tree,
Like the river becoming one with the sea.

अङ्कोलं निजबीजसन्ततिरयस्कान्तोपलं सूचिका
साध्वी नैजपतिं लता क्षितिरुहं सिन्धुः सरिद्वल्लभम् ।

When this is obtained, what greater bliss can there be ? Says Tyagaraja :

"To realise that 'I am That', is best. To realise that You are the whole universe is the greatest happiness".

So'hamainade chālu
... ...
Ī jagamulu nīvai
rājillunaya—
Intakanna yānanda memi (Bilahari)

Bhuvanamella nīvai (Brova bhārama)
Sri Vāsudeva sarva manuchunu chintinchira
(*Chede buddhi*–Athāna).

One who has this realisation that all this is Vāsudeva is a true Mahātma. And Tyagaraja was one of those rare Mahātmas.

वासुदेवस्सर्वमिति स महात्मा सुदुर्लभः ।

SCHEME OF CLASSIFICATION OF THE SONGS

A

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I
SĀDHANA SAMPAT

1

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2

SANGĪTA

Music as accessory to devotion

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B

BHAKTI-YOGA

1

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4

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Moods of the Bhakta

6

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Forms of Devotion

7

HIGHER STATES OF DEVOTION

TEXT AND TRANSLATION

|| श्रीगुरुभ्योनमः ||

|| श्रीरामचन्द्रपरब्रह्मणे नमः ||

|| श्रीत्यागराजस्वामिकीर्तनलु ||

बङ्गाल रागमु — 'गिरिराजसुतातनय' — देशादि ताळमु

पल्लवि

गिरिराजसुतातनय ! सदय ! (गि)

अनुपल्लवि

सुरनाथमुखार्चितपादयुग !

परिपालय मामिभराजमुख ! (गि)

चरणमु

गणनाथ ! परात्पर ! शंकरा-

गमवारिनिधिरजनीकर !

फणिराजकंकण ! विघ्ननिवारण !

शाम्भव ! श्रीत्यागराजनुत ! (गि)

Songs of Sri Tyāgarāja

"GIRIRĀJA SUTĀ" (Bangāla)

Oh! Son of Dēvi, the Daughter of the Mountain-King! Oh Merciful Lord, whose feet are worshipped by Indra and others! Protect me. O Lord with the elephant face!

O Ganēsa! Supreme Lord! Bestower of welfare! Oh Thou who art like a moon to the sea of sacred lore and who hath the serpent-king as his bangle! Oh devotee (son) of Siva, remover of obstacles, praised by Tyāgarāja!

सौराष्ट्र — 'श्रीगणपतिनि' — आदि

प.

श्रीगणपतिनि सेविंपरे, श्रितमानवुलारा ! (श्री)

अ.

वागाधिपादि सुपूजल चेकोनि

बाग नटिंपुचु वेडलिन (श्री)

च.

पनस-नारिकेलादि-जम्बू-फलमुलारगिंचि

घनतरम्बुगनु महिपै पदमुलु

घल्लुघल्लन नुंचि

अनयमु हरिचरणयुगमुलनु हृद-

यांबुजमुन नुंचि

विनयमुननु त्यागराज विनुतुडु

विविधगतुल धलंगुमनि वेडलिन (श्री)

"SRI GANAPATINI" (Sowrāshtra)

Oh men of devotion! Adore Ganapati who, having received the worship of Brahma, is coming, dancing gloriously! Who, after partaking of the offering of jack-fruit, cocoanuts, jambu fruit etc., is coming, treading the earth with his heavy resounding steps! Who, **with the holy feet of Hari installed in his heart,** comes out dancing in a variety of rhythms! Ganapaty whom Tyāgarāja praises in all humility.

SĀDHANA SAMPAT

Vairāgya : *Narastuti-artha-kāma-garhana*

कल्याणि — 'निधि चाल सुखमा' — चापु

प.

निधि चाल सुखमा ? रामुनि स-

न्निधि सेव सुखमा ? निजमुग बल्कु मनसा ! (नि)

अ.

दधि नवनीत क्षीरमुलु रुचियो ? दाश-

रथि ध्यान भजन सुधारसमु रुचियो ? (नि)

च.

दम शममनु गङ्गास्नानमु सुखमा ? क-

र्दम दुर्विषय कूप स्नानमु सुखमा ?

ममत बन्धन युत नरस्तुति सुखमा ?

सुमति त्यागराजनुतुनि कीर्तन सुखमा ? (नि)

"NIDHI CHĀLA SUKHAMĀ" (Kalyāni)

Oh my mind! Tell me truly, which conduces greatly to happiness,—wealth or the sight of the Lord?—Which is more delicious,—milk, butter and curd, or the nectar of the worship and contemplation of Sri Rāma?

Which is happier,—the control of the senses and forbearance, which are comparable to a bath in the Ganges or the bath in the well with the mire of low sense-enjoyments?

Which gives more happiness,—flattery of mere men bound up in their own conceit, or the singing of the Lord who has been praised by the wise Tyāgarāja?

रंजनि — 'दुर्मार्गचराधमुलनु' — रूपक

प

दुर्मार्गचराधमुलनु - दोर नीवन जालरा (दु)

अ.

धर्मात्मक! धनधान्य-दैवमु नीवै युण्डग (दु)

च.

पलुकु बोटिनि सभलोन पतितमानवुलकोसगु
खलुल नेच्चट बोगडनि श्रीकर! त्यागराजविनुत (दु)

"DURMĀRGACHARA" (Ranjani)

Oh Lord! Dharmātma! While I strongly believe that you are my material prosperity and wealth and my very God, I can never bring myself to flatter wicked people and those who dedicate their literary works to depraved persons, O bestower of riches!

यमुनाकल्याणि -- 'नारायण हरि' -- आदि

प.

नारायण हरि नारायण हरि
नारायण हरि नारायण हरि (ना)

च.

१. नश्वरमैन धनाश्रमुलनु ने
विश्वसिञ्च भूजेश्वर हरि हरि (ना)

२. कोटीशुलगनि साटिलेनि पल्कु
बोटि नोसगि मुम्माटिकि वेडनु (ना)

३. आश पिशाचावेशमु गलुगु ध-
नेशुल गाचेडु देशमु नेलनु (ना)

४. नालोने नीचेलोजिक्किति
नीलोभमु विडुव वेलो तेलियदु (ना)

५. भूलोकमुलो मेलोर्वरु विधि-
व्रालो नीदौजालो तेलियदु (ना)

६. दूरेडु पनुलकु दूरेदरु कड-
तेरेडु पनुलनु तेरे मनसुकु (ना)

७. तोलिता जेसिन फलमे गलदनि
यिलनेञ्चनि मर्त्युलचेलिमि येन्दुकु (ना)

८. दूषणहर परदूषण जनगण-
भीषण सुगुण विभीषणसन्नुत (ना)

९. नोरेप्पुडु नीपेरे बलुकनी
वेरे येवरुन्नारे राघव (ना)

१०. मित्रकुलेश चरित्र रसिकजन-
मित्रमु गोरुदु वृत्रारिविनुत (ना)

११. वीनविमान कवीनहृदालय
दीनजनावन दानवहर श्री (ना)

१२. ना जूपुलु मी नाजूकु तनमु
ने जूडनी त्यागराजुलमलरु (ना)

"NĀRĀYANA HARI" (Yamunā Kalyāni)

Oh Lord of Sīta ! I do not rely on (wealth like) money and horses which are transient. I shall certainly not beg of rich men, flattering them with matchless (musical) compositions in their praise. I shall not frequent places which are infested with greedy men who are possessed by the devils of desire and attachment.

I am caught in your grip, of my own accord. I do not know why you are persisting in your niggardliness. People in this world do not stand the sight of others prospering. It is not known whether this is due to their fate or to your Māyā. They rush to despicable activities, but never apply their mind to tasks which will uplift them. Why associate with people who do not realize that everything

happens in this world according to one's own past karma? Vouchsafe that your holy name may always be on my lips. Who else is there for me? Oh Rāghava! Let me always seek the company of those who delight in the glorious story of Sri Rāmachandra. Let my eyes be fixed upon your refined beauty and my heart will be transported with joy.

मध्यमावति — 'नादुपै बलिकेरु' — झम्प

प.

नादुपै बलिकेरु नरुलु
वेदसन्नुत! भवमु वेरु जेसिति ननुचु (ना)

च.

१. पञ्चशरजनक प्रपञ्चमुन गलसुखमु
मञ्चुवले ननुचु मदि नेञ्चितिनि गानि
पञ्चुकोनि धनमुलार्जिञ्चुकोनि सरियैव्व-
रञ्चु मरिगतियु लेदञ्चु बलिकितिना (ना)

२. दिनमु नित्योत्सवमुन कासजेन्दिति ना-
मनसुन यिल्लु योकटियनि युण्टिगानि
अनुदिनमु नोरुलमेलुनु जूचि ताळले
कनु रेण्डु सेयवलेननुचु बलिकितिना (ना)

३. प्राणमेपाटियनि मानमे मेलंटि-
गानि श्रीराम! परमानन्दजलधि!
श्रीनाथ! कुलमुलो लेनि दारिनिबट्टि
जेने डुदरमु निम्प नोरुल बोगडितिना (ना)

४. आजानुबाहुयुग! श्रीजानकीपति! प-
योजाक्ष! श्रीत्यागराजनुतचरण!
ई जगतिलो निन्नु पूजिंचुवारि न-
व्याजमुन ब्रोचु सुराज! नीवाडैन (ना)

"NĀDUPAI BALIKĒRU" (Madhyamāvati)

Sri Rāma, praised by Vēdas! people blame me as having divided the family.

Convinced in my mind, as I am, that worldly pleasures are as evanascent as dew-drops, did I ever demand partition of property from my Dāyādins, so that I might parade the wealth so obtained as one having no equal? Or, (after having lost all such property) did I complain that I was destitute?

Did I ever desire to celebrate daily festival of Rāma? I had always **felt contented that I had an abode for the Lord in my own heart.** Unable to bear the sight of others in prosperity, did I intrigue to divide their families?

I had always placed honour before life. Oh! Srinātha! Ocean of Supreme Bliss! Have I resorted to the unworthy ways of disreputable people and flattered others to earn my subsistence? In this world you undoubtedly protect those who worship and adore you, and I am one such and am your own.

(This song was composed in answer to accusations that he was instrumental in partitioning the family).

कल्याणि — 'भजरे रघुवीरम्' — आदि

प.

भज रे रघुवीरम् शर-भरित-दशरथकुमारम् (भ)

च.

१. नीवु दुरासल रोसि पर-निन्दल नेल्लनु बासि (भ)

२. पञ्चेन्द्रियमुल नणचु प्र-पञ्चसुखमु विसमनुचु (भ)

३. अग्नियु पनिकोदिगेना इट्ठु-अट्ठु तिरिगिन तेलिसेना (भ)

४. वेरेपनुलक्कु बोक गोमुख-व्याघ्रमु चन्दमु गाक (भ)

५. तप्पुतप्पलनु मानि भव-तरणमुननु मतिपूनि (भ)

६. कर्ममु हरिकि नोसङ्गि स-त्कार्यमुलं दुप्पोङ्गि (भ)

७. भक्तिमार्गमुनु तेलिसि निज-भागवतुल जत गलसि (भ)

८. मायारहितुनि गोलिचिनी-मनसुन रामुनिदलचि (भ)

९. कामादुलनेगिञ्चि नी-कार्यमुलनु साधिञ्चि (भ)

१०. राजाधिपुगा वेलसि त्याग-राज वरदुडनि तेलिसि (भ)

"BHAJARĒ RAGHUVEERAM" (Kalyāni)

Worship the hero of the Raghus, the king of kings who has blessed Tyāgarāja with boons; give up greed and unworthy desires; do not indulge in slander of others; and control your five senses, deeming worldly happiness as nothing but poison. Understand that all things will not serve your purpose, but go their own way, knocking about hither and thither. Do not engage yourself in other distracting work. Do not put on false garbs to deceive the world, like the proverbial tiger in cow's skin. Abandon all mischievous pursuits. Let the crossing of the ocean of Samsāra be your sole aim. Take delight in doing good deeds. Surrender all your actions to the Lord. Join the company of true devotees and learn the path of devotion. Have always in your mind Sri Rāma, who is free from Māyā, and worship him. Subjugate lust and other inner enemies and achieve your purpose.

बिन्दुमालिनी — 'एन्तमुद्दो' — आदि

प.

एंतमुद्दो ? एंत सोगसो ?

एवरिवल्ल वर्णिम्प तगुने ? (ए)

अ,

एंत वारलैन गानि-कान्तचिन्ताक्रान्तुलै नारु (ए)

च.

अत्त मीद कनु-लाप्क दासुले
सत्त भागवत वेसु लैरि;
दुत्त पाल रुचि देलियु साम्यमे
धुरीणुडौ त्यागराजनुतुड (ए)

"ENTAMUDDŌ" (Bindumālinī)

Who can describe the superb beauty and sweet charm of the Lord, adored by Tyāgarāja!

Men, however great, easily allow themselves to be continuously engaged in the thought of women, (being blind to the indescribable and unsurpassed beauty of the Lord).

People put on the garb of genuine devotees, though they are slaves to their own aunts (mothers-in-law) due to lust. This is like the milk-container enjoying the taste of milk.

सरसांगी – 'मेनु जूचि मोस' – देशादि

प.

मेनु जूचि मोस बोकवे, मनसा!
लोनिजाड लीलागु कादा? (मे)

अ.

हीनमैन मल मूत्र रक्तमुल
किरवंचु मायामय मैन चान, (मे)

च.

कनुलनेडि यंप कोलचेत गुच्चि
चनुलनेडि गिरुल शिरमुनुञ्चि
पनुल चेतुरट; त्यागराजनुतुनि बा-
ग नीवु भजन जेसुकोम्मि स्त्रील (मे)

"MĒNU JOOCHI MŌSA" (Sarasāngī)

Oh mind! Do not get deluded by the illusory personal appearance of women. If you only see their inside, it is nothing but a cloak over filthy excreta, blood and other ugly things. They carry on their amorous work with their eyes which, like sharp weapons, pierce (through men's hearts) and with their breasts which like mounds provide the resting place for heads.

Therefore, do Sri Rāma Bhajana well (and escape their snares).

नाटकुरञ्जि — 'मनसु विषय नट' — आदि

प.

मनसु विषय नट विटुलकोसङ्गिते
मा रामुनि कृप गलुगुनो ? मनसा ! (म)

अ.

तनतलु पोकरिंटिकि दीसि पेट्टि
तागुक्कलु दोलु रीति गादो ? (म)

च.

तविटिकि रंकाड बोयि कूटि
तपिले कोति गोनिपोयिनटु गादो ?
चेविटिकि नुपदेशिंचिनटु गादो ?
श्रीत्यागराजनुतुनि दलचक (म)

"MANASU VISHAYA NATA" (Nâtakuranji)

If your mind is given away to sense-enjoyments and to (the company of) dancers and voluptuaries, will my Rāma's grace be made available to you?

It is like a man lending the door of his own hut to a neighbour (to enable him to close his own hut and go to witness a drama) and keeping watch all through the night, driving away dogs (from entering his own hut).

It is also like a woman who seeks prostitution to gain some bran, leaving the potful of rice, which she had prepared, to be carried away by monkeys.

It is like imparting a holy Mantram to a deaf man.

घुर्जरि — 'वरालन्दु कोम्मनि' — आदि

प.

वरालन्दु कोम्मनि नायन्दु-वंचनसेय न्यायमा ? (व)

अ.

सुरासुरविनुत ! राम ! नामन-

सु सुभक्तिनि गोरि युण्डगननु (व)

च.

१. मनसुन निजमुग नम्मिनवारि

मनसु कौंच फलमासिंचग रा

दनुचु घनुनि जेसिन नी बिरुदुकु

कनककशिपु-सुतुड साक्षि गादा ? (व)

२. अविवेकमुतो देलिसि तेलियकनु

भवसुखमुल काशिंचिन गानि

ध्रुवमैन फलमोसगु नी शक्तिकि

ध्रुवुड साक्षि गादा ? राम ननु (व)

३. चराचरात्मक ! सुरपूजित ! यिक

पराकुलेकनु सततमु नीद-

य रावले ननुचु कोरिन श्रीत्या-

गराजुनिपै कृपलेक ननु (व)

"VARĀLANDUKOMMANI" (Ghurjari)

Is it fair for you to side-track and deceive me by offering boons to me, when my mind longs for true devotion? To your glory of conferring greatness on real devotees,

whose mind does not hanker after small things, stands as witness Prahlāda (who did not descend low to accept boons, but firmly prayed only for Mōksha).

To your magnanimity in conferring the highest and the most permanent position even on one who prays for temporal gains out of ignorance, Dhruva stands as witness.

Pray do not mercilessly offer boons to me who have been panting for the constant flow of your grace.

रीतिगौळ -- 'नीदय गल्गुटे' -- आदि

प.

नीदय गल्गुटे भाग्यमनि-निजमुग नेल दोचदो ? (नी)

अ.

नादरूप ! नीरदसन्निभ ! दिन-
नाथान्वयभूषण ! मृदुभाषण ! (नी)

च.

१. अविवेकुलैन दार तनयुल-ननुदिनमुनु गलसि
भव सागरमुनु नीदलेक-भयमुन जेव्यलसि
यवनीशुल गाचि सुखमु-लेक नायासमु सोलसि
विविधमु लगु नी मायलोपल
दगिलिन तन की यवधुलनु देलिसि (नी)

२. वेग लेचि ता नतिलोभि जनुल-वेंबडिगा दिरिगि
रोगियै ता कोरिन कोर्केलु-रोयक मेनु करगि
भोग भाग्यमुल कोरकन्य सुरलु-भूसुरुलगोरि तिरिगि
येगतियु लेक यीसुखम्बु
लिट्लनि तन मदिनि तानेरिगि (नी)

३. नागनायकशयनेन्दु-दिन-नाथनयन ! सीतांक !
योगिवन्दितपदारविन्दयुग शरणाकळंक !

रागलोभ मदादुल गोह्रि-रक्षिंचे बिरुदांक !
त्यागराज पूजित रघुनायक !
तारकमनि तेलियु निश्शंक (नी)

"NEE DAYA GALGUTE" (Ritigowla)

Oh Lord, renowned for protecting people, removing their vices like attachment, greed and arrogance! Why do not people realise that to be blessed with your grace is the height of fortune for one?

They know full well that it is deplorable to get unduly attached through ignorance to wife and children, unable thereby to cross the ocean of Samsāra, to have limbs drooping out of fear, to languish out of fatigue having vainly waited on wealthy princes, and to get enmeshed in your Māyā in a variety of ways.

They also know amply what sort of happiness they derive and how helpless they find themselves in the end by running after abject misers daily, becoming a prey to disease, getting reduced in body by sore disappointment of not having their desires for pleasure and prosperity fulfilled.

तोडि – 'प्रोद्दु पोय्येनु' – चापु

प.

प्रोद्दु पोय्येनु, श्री रामुनि बूनि भजिपवे मनसा ! (प्रो)

अ.

निद्दुरचेत कोन्नाळ्ळु, विषय
बुद्धुलचेत कोन्नाळ्ळु, ओ मनसा ! (प्रो)

च.

१. प्रोद्दुनलेच्चि त्रितापमुलनु नरुल
बोगडि पोगडि कोन्नाळ्ळु पट्टि

येद्दुरीति कन्नतावुल भुजियिंचि
येमि तेलियक कोन्नाळ्ळु
मुद्दुग तोचु भवसागरमुन
मुनिगि तेल्चु कोन्नाळ्ळु
पद्दुमालिन पामर जनुलतो वेररि
पल्कु लाड्चु कोन्नाळ्ळु ओ मनसा ! (प्रो)

२. मुदमुन धन-तनयागारमुल जूचि
मदमुचेत कोन्नाळ्ळु अन्दु
चेदरिन यन्त शोकार्णव गतुडै
जालि जेन्दुटयु कोन्नाळ्ळु
येदटिपच्च जूचि ताळलेक ता-
निलनु दिरुगुट कोन्नाळ्ळु
मुदिमदि दप्पिन वृद्धतनमुचे
मुन्दुवेनक तेलियकये कोन्नाळ्ळु (प्रो)

३. यागादि कर्ममुलनु जेयवलेननु
यलसटचेत कोन्नाळ्ळु अन्दु
रागलोभमुलतो नपराधमुल जेसि
राजसमुन कोन्नाळ्ळु
बागुग नामकीर्तनमुल सेयुटे
भाग्यमनक कोन्नाळ्ळु
त्यागराजनुतुडैन श्रीरामुनि
तत्त्वमु तेलियकये कोन्नाळ्ळु (प्रो)

"PRODDUPOYYENU" (Tōdi)

Time is fleeting. Oh Mind! Set about in earnest to worship Rāma. Of the life time, a portion is spent in sleep

and another in enjoyment of sense-pleasures. Rising early one spends his time in flattering men at the prompting of his Tritāpa (three-fold worries, ādhyātmikam, ādhibhowtikam, ādhi-daivikam) and goes about like a bull, eating at any place anything that he can get and wastes his time in ignorance. Alternately sinking and rising in the seemingly attractive ocean of Samsāra, he spends some time, and wastes another portion in vain gossipping with worldly-minded men.

For some time he transports himself with joy at the sight of wealth, offspring and house and gets infatuated. Meeting with disappointments in connection therewith, he gets sorrow-stricken and spends his time in distress. Unable to see the neighbour in prosperity, he spends his time, oppressed by jealousy. Old age overtakes him and robs him of his mental strength for some time.

He spends some time in attempting to perform yāgas and other rituals. In doing so, he commits blunders, prompted by greed and miserliness and becomes rājasic and spends time in restlessness. People thus spend their time, without realising that doing Nāma—Sankeertana (singing your name) is wealth in itself and without knowing the real nature of Sri Rāma.

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मन्दारि — 'परलोक भयमुलेक' — देशादि

प.

परलोक भयमुलेक भवपाश-बध्दुलय्येदरु (प)

अ.

करिराजि भृङ्गार राम छिबि-

काबुलेल्ल मनके गलिगेननि (प)

च.

कोन्न कान्तलनु कन्न बिड्डलनु
वन्ने चीरलनु वान गुडिसेलनु
तिन्नगा गनि दैवलोकमनि
तन्नकोल्लुलो, त्यागराजनुत ! (प)

"PARA LŌKA BHAYAMU" (Mandāri)

Thinking that they alone are fortunate enough to possess corps of elephants, lovely women, palanquins and the like and without the fear of the other world, people get bound more and more by samsāra. They consider that with wife, children, fine clothing, habitations to dwell in, the world itself is paradise.

केदारगौळ – 'वारिजनयन' – आदि

प.

वारिजनयन नीवाडनु नेनु
वारमु ननु ब्रोवु (वा)

अ.

सारेकु मायासागरमन्दु
नेरक मुनिगेड्डु नेममुलेदु (वा)

च.

१. धनकनकमुलनु दारपुत्रुलगै-
कोनि मरुवनु रवि-तनयुडगानु (वा)

२. वाजिरथमुलनु वारमुगैकोनि
राजुलडचु पार्थ-राजु ने गानु (वा)

३. नी जपमुलु नव-निधुलौ त्याग-
राजविनुत थी दुरासल दगलनु (वा)

"VĀRIJANAYANA" (Kēdāra Gowla)

Oh Lotus-eyed one! I am yours. Pray, protect me always. There is no purpose in one remaining immersed always in the ocean of Māyā. I shall not accept material wealth, progeny, etc., which will only make me forget you, as Sugrīva did; I shall not accept chariots and horses, to defeat kings as Arjuna did. To me, your Japa is all the nine treasures. I will not get enmeshed in these evil material desires.

मुखारि – 'इन्दुका ईतनुवुनु' – चापु

प.

इन्दुका ईतनुवुनु बेंचिन (दिं)

च.

१. नी सेवकुलेक नीदु चेन्तकुराक
आशदासुडै अट्टु-लिट्टु दिरुगु (२

२. निरतमु नीदृष्टि ने यार्जिञ्चक
ओरुल भामलनु ओरजूपुल जूचु (टं)

३. सारेकु नामस्मरणमु जेयक
यूरिमाटलेल्ल यूरक वदरु (टं)

४. करमुलतो पूज गाविम्पकडाचि
धरलोन लेनि दुर्दानमुलकु चाचु (टं)

५. वारमु नीक्षेत्रवरमुल चुट्टक
भूरिकि मुन्दुगा पारिपारि तिरुगु (टं)

६. नी वाडनि पेरु निन्दु वहिंचक
नावाडनि यमुडु नव्वुचु बाधिंचु (टं)

७. रावय्य श्री त्यागराज विनुत निन्नु
भाविञ्चक प्रोद्दु बारकोट्टुकोने (इ)

INDUKĀ ĪTHANUVUNU (Mukhāri)

Is it for this that this body has been nurtured?

Without using it for your service and for getting nearer you, people wander here and there as slaves to desires.

Without constantly attempting to earn the grace of your look, people cast wistful eyes upon women.

Without always engaging themselves in Nāmakīrtana, people waste their time in gossipping on empty topics.

Without using their hands for worshipping you, they stretch them out freely to receive sinful gifts.

Without using their legs to go round your holy places, people run about for receiving money doles (Bhoori).

They will not regard themselves, while living, as your own. As a result, Yama jubilantly appropriates them as his own.

Without praying to Sri Rāma to come near them, they waste their time.

नीलम्बरी — 'एन्नग मनसुकुरानि' — आदि

प,

एन्नग मनसुकुरानि पन्नगशायि सोगसु
पन्नुग गनुगोननि कन्नुलेले
कन्नुलेले कण्टि मिन्नुलेले (ए)

च.

१. मोहमुतो नीलवारिवाहकान्तिनि गेरिम
श्रीहरिनि गट्टुकोननि देहमेले
देहमेले श्री गेहमेले (ए)

२. सरसिजमल्लेतुलसि विरुवाजि पारिजातपु
विरुलचे बूजिञ्चनि करमुलेले
करमुलेले यी कापुरमुलेले (ए)

३. मालिमिनि त्यागराजु-नेलिन राममूर्तिनि
लालिञ्चि पोगडनि नालिकेले
नालिकेले सूत्र-मालिकेले (ए)

ENNAGA MANASUKURĀNI (Nīlāmbarī)

What is the use of eyes and their brightness, if they are not privileged to feast upon the beauty of the Lord Sēshasāyī, which is beyond the comprehension of the mind ?

What is the use of having a body which is not used for embracing with love the blue-hued Srī Hari ? Otherwise it is no better than a cage.

What is the use of having hands that are not used for worshipping the Lord with various sweet-scented flowers ? What is the use of such human existence ?

What is the use of having a tongue which is not employed in singing devoutly the praise of Sri Rāmamūrti, the protector of Tyāgarāja ? Or, for the matter of it, what for is then the rosary mechanically rolling in hand ?

आरभि – 'निन्ने नेर नम्मिनानु' – चापु

प.

निन्ने नेर नम्मिनानु-नीरजाक्ष ननुब्रोवुमु (नि)

अ.

कन्नकन्नवारिनि वेड्डकोन्नानु; फलमुलेदनि ने (नि)

च.

१. दारतनयुल युदर-
पूरणमु सेयुकोरकु
दूरदेशमुलनु सञ्चारमु जेसि
सारमिन्तैनलेक वेसारि यी सं-
सार पारावारमन्दु गलुगु फलमी
दारियनि तेलिसि राम (नि)

२. सञ्चित कर्ममु तोल
गिञ्चि, नन्ने वेळ करु-
णिंचिब्रोचु दैवमु नीवनुचु या-
चिंचि कोंचेपु नरुल नुति-
यिंचनु नावल्लनु गादंचुनु दुस्सङ्गति चा-
लिंचि सन्ततमु राम (नि)

३. भूतलमुन नोक्करि
चेति धन मपहरिंचु
घातकुल, बरलोक भीतियु लेनि
पातकुल बट्टि यम-
दूतलु गोट्टेडि वेळ
ब्रोतुननि पल्क नेवरिचेत गादनि श्री राम (नि)

४. एन्दु निण्डियुण्डु रघु-
नन्दन वेग ना मनसु-
नन्दु दलचिनयन्तानन्दमै तोचि
सुन्दर वदन योगि-
बृन्दवन्दितपादार-
विन्दयुग ! त्यागराज वन्दनीय ! सन्ततमु (नि)

"NINNĒ NERA NAMMINĀNU" (Ārabhi)

I had sought the protection of all and sundry, and realising the futility of it, I have reposed my entire faith in you; pray, protect me.

To maintain my family, I have wandered far and wide and found the task fruitless. I have realised with vexation that the benefit to be derived from the ocean of Samsāra is only of this nature, and have therefore sought you.

Realising that it is impossible for me to beg of small men and flatter them, and giving up the company of the wicked, I have firmly believd that you are the God that could undo the effects of my past karma and, with compassion, protect me always.

I have sought your refuge, knowing fully that it is not possible for anybody else to give protection to sinners and cruel people at the time they are violently handled by Yama-Dūtas for having, in this world, deprived others of their possessions without fear of the other world.

Oh, all-pervading Raghunandana of beautiful face! Immediately I think of you at heart, I am filled with transcendental joy.

बलहंस – 'विराज तुरग' – आदि

प.

विराजतुरग! राजराजेश्वर! निरामयुनि जेयवे (वि)

अ.

जरादिरोगयुतनुवुचे नराधमुलु येमि साधिंचिरि (वि)

च.

निरन्तरमु सकलविषयदुःख-
परम्परलचे चिवुकग मदिलो
दुरन्तकाममदमुनु बाधिचय
दुर्मतुडे! त्यागराजसन्नुत! (वि)

"VIRĀJA TURAGA" (Balahamsa)

Oh king of kings! Bless me with a life free from ailments. What do wretched men with bodies afflicted by old age, disease etc. achieve? They become evil-minded, disintegrating perpetually as the result of sense-indulgence and continuous distress, with minds tormented by endless greed and lust.

Sama-Damādi

साम – 'शान्तमु लेक' – आदि

प.

शान्तमुलेक सौख्यमु लेदु; सारसदलनयन! (शां)

अ

दान्तुनिकैन वे-दान्तुनिकैन (शां)

च.

१. दारसुतुलु धनधान्यमुलुण्डिन
सारेकु जपतपसंपद गल्गिन (शां)

२. आगमशास्त्रमुलन्नियुजदिविन
बागुग सकलहृद्भावमु देलिसिन (शां)

३. यागादि कर्ममुलन्नियु जेसिन
भागवतुलनुचु बागुग बेरैन (शां)

४. राजाधिराज! श्री राघव! त्याग-
राजविनुत! साधुरक्षक! तनकुप- (शां)

"SĀNTAMU LĒKA" (Sāma)

Without quietude there is no happiness for anybody, be he one who has controlled his senses or a Vedāntin.

Be he possessed of family and children and of material wealth, or rich in spiritual sādhana like **japa** and **tapas** ;

Be he well versed in all Vēdas and Sāstras, knowing well their inner significance.

Be he one who has performed *yāgas and other karmas.*

Be he one who has acquired renown as a Bhāgavatar.

देश्यतोडि -- 'रूकलु पदिवेलुन्न' -- आदि

प.
रूकलु पदिवेलुन्न जेरेडु-नूकलु गतिगानि, ओमनस! (रू)

अ.
कोकलु वेय्युन्न गट्टु-कोनुट कोकटिगानि ओमनस! (रू)

च.
ऊरेलिन दावण्डुट मूडुमूर तावुगानि,
नूरुभक्षणमु लब्बिन यन्तो नोटिकन्तगानि
येरुनिण्डुग बारिन बात्रकु दगु नीरु वच्चुगानि,
सारतरुनि, हरिनि त्यागराज सन्नुतुनि मरवके; मनस! (रू)

"RŪKALU PADIVĒLU" (Dēsya Tōdi)

Though you may have tens of thousands of rupees, what you actually need is only a handful of rice.

Though you may have immense quantity of clothes, you need only one for wearing.

Though you may possess extensive territory, for laying your body at rest, you require only three cubits of space.

Though you may have hundreds of varieties of cakes, you can take only as much as your mouth can hold.

Though the lake may be full of water, you can draw therefrom only so much as your vessel can hold.

Oh Mind! (In the mad pursuit after these) forget not Hari, the essence of the Universe.

Sat-sanga and Guru-bhakti :
Sādhu-Bhāgavata-prasamsā ;
Asādhu-Asadbhakta-garhana

नाथनामक्रिया — 'करुणाजलधे' — आदि

प.

करुणाजलधे दाशरथे
कमनीयानन सुगुणनिधे (क)

च.

१. नी मयमेगानि इलनु
नेमनि नेदूरुदुनु (क)

२. निजदासुल यनुभव मोकटि
निनु तेलियनि जनमत मोकटि (क)

३. बलचुचु नाममु जेयुदुरे निनु
दलचुचु प्रोद्दु पोगुड्डदुरे (क)

४. सुकृतमु लोप्पगिन्तुरे नी
प्रकृतिनि देलिसि येगिन्तुरे (क)

५. मनसारग पूजिन्तुरे निनु
माटिमाटिकि योचिन्तुरे (क)

६. निनु कनुलकु कन कोरुदुरे नव-
निधुलब्बिन सुखमुनु कोररे (क)

७. नी वन्निटयनि पल्कुदुरे
नीवे ताननि कुल्कुदुरे (क)

८. तमलो मेलगुचु नुन्दुरे
तारक रूपुनि कन्दुरे (क)

९. भागवत प्रह्लाद हित राम
भावुक त्यागराज नुत (क)

"KARUNĀJALADHĒ" (Nāthanāmakriyā)

Oh Ocean of Mercy, Sri Rāma of charming face! the repository of excellent virtues! **You** fill the whole Universe; How could I blame it (for things which happen in ways at variance with your nature and glory)?

The realisation of true Bhaktas is in one way, while the method adopted by the people, who do not know the truth about you, is in another direction.

Do people lovingly chant your holy name and spend their time in meditating upon you?

Will people offer unto you the merit (Punya) they have acquired? Do they understand your Māyā and live accordingly?

Do they heartily worship you and frequently meditate on you?

Do they pant for a direct Darsan of you? Don't people insatiably crave for the happiness derived from the possession of the nine treasures (of Kubēra)?

Do they say and believe that you are immanent in all things and exult in realizing that they are identical with you yourself?

Do they engage themselves in introspection and seek the Lord, the redeemer from Samsāra?

श्री — 'एन्दरो महानुभावुलु' — आदि

प.

एन्दरो महानुभावु-लन्दरिकि वन्दनमु (एं)

अ.

चंद्र वदनुनि यंद चन्दमुनु हृदयार-
विन्दमुन जूचि ब्रह्मानन्दमनुभविंचु वा (रें)

च.

१. सामगानलोल मनसिजलावण्य
धन्यमूर्धन्यु (लें)

२. मानस वनचरवर संचारमु सलिपि
मूर्तिबागुग बोडगने वा- (रें)

३. सरगुण पादमुलकु स्वान्तमनु
सरोजमुनु समर्पणमु जेयु वा- (रें)

४. पतितपावनुडने परात्परुनि गुरिंचि
परमार्थमगु निजमा-
र्गमुतोनु बाडुचुनु सल्लापमुतो
स्वरलयादि रागमुल देलियु वा- (रें)

५. हरिगुण मणिमय सरमुलु गळमुन
शोभिल्लु भक्तकोटुलिललो
तेलिवितो जेलिमितो गरुणगल्गि
जगमेल्लनु सुधा दृष्टि चे ब्रोचु वा- (रॆं)

६. होयलुमीर नडलु गल्गु सरसुनि
सदा कनुल जूचुचुनु पुलक श-
रीरुलै यानन्दपयोधि निमग्नुलै
मुदम्बुननु यशमु गलवा- (रॆं)

७. परमभागवत-मौनिवर-शशि-
विभाकर-सनक-सनन्दन-
दिगीश-सुर-किंपुरुष-कनककशिपु-
सुत-नारद-तुम्बुरु-
पवनसूनु-बालचन्द्रधर-शुक-
सरोजभव-भूसुरवरुलु
परमपावनलु घनुलु शाश्वतुलु
कमलभव सुखमु सदानुभवुलुगाक (एं)

८. नी मेनु नाम वैभवम्बुलनु
नी पराक्रम धै-
र्यमुल शान्त मानसमु नीवुलनु
वचन सत्यमुनु, रघुवर! नीयड
सद्भक्तियु जनिंचकनु दुर्मतमुलनु
कल्ल जेसिनट्टि नी मदि
नेरिंगि सन्तसंबुननु गुण भजना-
नन्द कीर्तनमु जेयु[illegible]वा- (रॆं)

९. भागवत-रामायण-गीतादि
श्रुति-शास्त्र-पुराणपु

मर्ममुलनु शिवादिषण्मतमुल
गूढमुलन् मुप्पदिमुक्को-
टि-सुरान्तरङ्गमुल भावम्बुल
नेरिगि भाव-राग-लयादि सौख्य
मुचे चिरायुवुल गलिगि निरवधि सुखात्मुलै
त्यागराजाप्तुलैन वा- (रें)

१०. प्रेम मुप्पिरिगोनु वेळ
नाममु दलचुवारु
रामभक्तुडैन त्याग-
राजनुतुनि निजदासुलैन वा- (रें)

"ENDARŌ MAHĀNUBHĀVULU" (Srī Rāgam)

Great souls are indeed many. **Salutations to them all!**

Many are those who see in the lotus of their hearts the Lord of moon-face and exquisite beauty and proportion and enjoy bliss.

1. Many are those who are foremost among the blessed ones who have had the realisation of the Lord of supreme beauty who delights in Sāman music.

2. Many are those who have the blessedness of an unerring Darsana of the glorious Swarūpam of the Lord, after seeking and finding Him in the deep forest of their mind.

3. Many are those who unreservedly rush to offer the lotus of their mind (Chittam) at the feet of the Lord.

4. Many are those who sing sincerely in choice language the praise of the Supreme Lord, the redeemer of the fallen, adhering to the true path and with knowledge of Swara, Laya and Rāga.

5. Many are the blessed Bhaktas on whose necks the necklace of gem-like qualities of Hari Himself shines, who with divine wisdom, overflowing love and solicitude for humanity, protect it with their divine love.

6. Many are the glorious ones who feel immersed in transcendental bliss, enthralled by the **direct vision** of the Lord and his majestic gait.

7. Many are the great souls, supreme devoties and sages, who are absolutely pure and who are blessed with enjoyment of the bliss of realisation of the Lord, like Chandra, Sūrya, Sanaka, Sanandana, Dikpālakas, Devas, Kimpurushas, Prahalāda, Nārada, Tumburu, Ānjaneya, Lord Siva, Suka, Brahma and foremost Brahmans.

8. Many are the great Bhaktas, who delight in adoring the greatness of your personal beauty and Nāma and (gunas, such as) prowess, courage, mental composure, generosity and rectitude, and who knowing your disposition towards false faiths which do not promote true devotion to you, discard them.

9. Many are those who have understood the significance of the hidden truths of the Bhāgavata, Rāmāyana, Gīta, Veda, Sāstras, Purānas, the six faiths of Siva and other gods and the thirty three crores of Devatas, and who acquire longevity through the joy of the music endowed with bhāva, rāga, laya and other elements and who attain everlasting happiness, thereby becoming Tyāgarāja's devoted friends.

10. Many are those who with overflowing devotion, meditate upon the holy name of Sri Rāma and become the true servants of the Lord praised by Tyāgarāja.

यमुनाकल्याणि – 'हरिदासुलु वेडलु' – आदि

प.

हरिदासुलु वेडलु मुच्चट गनि
यानन्दमाये; दयाळो (ह)

अ.

हरि! गोविन्द! नरहरि! रामकृष्णा! यनि
वरुसग नाममुल करुणतो जेयुचु (ह)

च.

१. सङ्गतिगानु मृदङ्ग घोषमुलचे
पोंगुचु वीधुल केगुचु मेरयुचु (ह)

२. चक्कनि हरिचे जिक्कितिमनि मति
सोक्कुचु नाममे दिक्कनि पोगडुचु (ह)

३. दिट्टमुग नडु गट्टुतो नडुगुलु
वेट्टुचु दाळमु बट्टि गल्गल्लनग (ह)

४. ज्ञानमुतो राम ध्यानमुतो मञ्चि
गानमुतो मेनु दान मोसंगुचु (ह)

५. राजराजुनिपै जाजुलु चल्लुचु
राजिल्लुचु त्यागराजुनितो गूडि (ह)

"HARIDĀSULU VEDALU" (Yamunā Kalyāni)

Oh Merciful Lord! Haridāsas are going in an imposing procession and their sight fills me with supreme joy. They sing devotedly the holy names in order - Hari, Govinda, Narahari, Rāma, Krishna etc. To the accompaniment of mridangam, they go along the streets, singing, brimming with ecstacy. In the joy that they have secured Hari, they forget themselves and praise your holy name as the only means for salvation. With girded loins they dance to the

accompaniment of tāla, and with divine wisdom, with meditation on Rāma, and with fine music, surrender their bodies to the Lord. They, in company with Tyāgarāja, shine brilliantly, scattering flowers over the Lord of Lords.

गौरीमनोहरि -- 'गुरुलेक येटुवंटि' -- झम्प

प.

गुरुलेक येटुवंटि गुणिकि देलियग बोवु (गु)

अ.

करुकैन हृद्रोग गहनमुन गोट्टनु-स (गु)

च.

तनुवु सुतधनदार-दायादिबान्धवुलु
जनियिञ्चि चेदरु जा-लिनि; करुणतो
मनसुनंटक चेयुमं-दनुचु तत्त्व बो-
धन जेसि कापाड-त्यागराजाप्तुडनु (गु)

"GURULĒKA" (Gowrī Manōharī)

Whatever might be one's merits and qualities, without a Sad Guru, to cut and clear the deep forest of his mental torment, it will not be possible for him to acquire any knowledge. Health, children, wealth, wife, relations, etc., appear to disappear, thereby causing him distress. A guru alone will be able to protect one by administering, with love, the medicine of spiritual initiation and enlightenment to keep the mind free from attachment.

धन्याशि – 'नी चित्तमु' – चापु

प.

नी चित्तमु निश्चलमु निर्मलमनि निश्चे नम्मिनानु (नी)

अ.

ना चित्तमु वंचनचंचलमनि-नन्नुविड नाडकुमि ; श्रीराम! (नी)

च.

गुरुवु चिल्लगिंज-गुरुवे भ्रमरमु
गुरुडे भास्करुडु-गुरुडे भद्रुडु
गुरुडे युत्तमगति-गुरुवु नी वनुकोंटि
धरनु दासुनि ब्रोव त्यागराजनुतं! (नी)

" NĪ CHITTAMU NISCHALAMU" (Dhanyāsi)

Your mind is steady and taintless and so I have fixed my faith entirely in you. My mind is deceitful and unsteady. Pray do not give me up on that account, O Rāma! The Guru cleanses the mind like a **Sallakī Seed** (which clarifies water by removing mud therefrom); he is the bee (which transforms the pupil into himself); he is the sun (who dispels the mist of ignorance); he is the embodiment of auspiciousness and is himself the highest to be attained. I have taken yourself as the Guru in this world who protects the devotee.

शंकराभरणम् – 'बुद्धिरादु बुद्धिरादु' – चापु

प.

बुद्धि रादु बुद्धि रादु पेद्दल शुद्धुल विनक (बु)

अ.

बुद्धि रादु बुद्धि रादु-भूरि विद्यलनेर्चिन (बु)

च.

१. धान्यधनमुल चेत धर्म मेन्तयु जेसिन
नान्यचित्त भक्तुल वागमृत पानमु सेयक (बु)

२. मानक भागवतादि रामा-यणमुल जदिविन
मानुषावतारचरित-मर्मज्ञुल जतगूडक (बु)

३ योगमु लभ्यसिञ्चिन भोगमुलेन्तो गलिगिनि
त्यागराजनुतुडौ राम-दासुल चेलिमि सेयक (बु)

"BUDDHI RĀDU" (Sankarābharanam)

True wisdom will not dawn on one, if he is not inspired by the words of the great saints.

Mere mastery of all the great branches of learning will not secure wisdom.

Though one may have done any amount of charity with grains and money, wisdom will not be vouched to him if he does not drink the nectar of the speech of single-minded devotees.

Though one may have read ceaselessly Rāmāyana, Bhāgavata and other purānas, he will not have wisdom, unless he associates with those who have true knowledge of the significance of the lives of the Avatārs in human form.

Though one may have practised yogas and though one may have secured all enjoyments, wisdom will not be his, if he has not gained the friendship of devotees of Rāma.

नागानंदिनि — 'सत्तलेनि दिनमु' -- आदि

प.

सत्तलेनि दिनमुलु वच्चेना ? (स)

अ.

सत्तमालमा ! सच्चित्तशायि !

साकेतनिलया दव (स)

च.

कलिलोन प्रथम पादमुलो

तलिदंड्रिगुरुभक्तियु लेक

पलुमारु दुष्कृत्यंबोनर्प

वलेना ? त्यागराजनुत ! दैव (स)

"SATTALĒNI DINAMU" (Nāgānandini)

Have we fallen on godless days? O embodiment of Truth! O God who abides in the hearts of the good! No doubt this is the first part of the Kaliyuga. Should people, on that account, pay neither respect nor regard to their parents and Gurus and indulge in various kinds of misdeeds?

सिद्धसेन – 'एवरैन लेरा' – देशादि

प.

एवरैन लेरा पेद्दलु? इल्लोन दीनुल ब्रोव (ए)

अ.

भवसागरमुन चरिंचु बलु गासि रामुनितो देलुप (ए)

च.

कलिमानवाधमुल कार्यमुलु

काममत्सरादुल कृत्यमुलु

चल चित्तमु लेनि वारिपुडु

चाल त्यागराजुनितो देलुप (ए)

"EVARIENA LĒRĀ" (Siddhasēna)

Are there no good and great men in this world, who could protect the helpless and let Sri Rāma know of the poignant trouble which people experience in the sea of samsāra?

Is there no one of firm mind who could now point out to Tyāgarāja what the acts of the low people of Kali are and what the acts of greedy and haughty men are (to enable him to avoid them)?

मायामालवगौल — 'विदुलकु म्रोक्केद' — देशादि

प.

विदुलकु म्रोक्केद संगीत को- (वि)

अ.

मुदमुन शङ्करकृतसामनिगम-

विदुलकु नादात्मकसप्तस्वर- (वि)

च.

कमला-गौरी-वागीश्वरी-विधि-गरुडध्वज-शिव-नारदुलु

अमरेश-भरत-काश्यप-चंडीशाञ्जनेय-गुह-गजमुखुलु

मुमृकंडुज-कुम्भज-तुम्बुरु-वर-सोमेश्वर-शार्ङ्गदेव-नन्दी-

प्रमुखुलगु त्यागराज-वन्द्युलकु ब्रह्मानन्द-सुखांबुधि-मर्म- (वि)

"VIDULAKU" (Māyāmālava Gowla)

Obeisance to all the learned; obeisance to all those who are well-versed in music; obeisance with joy to those who are well-versed in the divine music of Sāma Vēda promulgated by Siva; obeisance to those versed in the seven svaras whose soul is Nāda; obeisance to Lakshmi, Pārvati, Sarasvati, Brahma, Vishnu, Siva, Nārada, Indra, Bharata, Kāsyapa, Chandikēsvara, Ānjaneya, Subrahmanya, Vighnesvara, Mārkandeya, Agastya, Tumburu, Somesvara, Sārngadeva, Nandi and other (promulgators of music) who are worthy of Tyāgarāja's respect; obeisance to those who know the secret of the bliss of Brahmānanda.

पुन्नागवराळि — 'इन्त भाग्यमनि' — चापु

प.

इन्त भाग्यमनि निर्णयिम्प ब्रह्मेन्द्रादुल तरमा? (इं)

अ.

चिन्तनीय! श्रीराघव! निनुमदि
जिंतिंचु सुजनुल पूजिंचिनवारि (किं)

च.

१. मतिहीनुलैन नेंमति लेनिवारैन,
नति पापकृतुलैन नेन्नटिकि स-
द्गतिरानि वारैन, श्रीराम! श्रुति पुराण नुत!
प्रतिलेनिनिनु सन्नुति सेयु भक्तुल कतगूडिनवारि (किं)

२. सारेकु माय संसारमन्दु चाल-
दूरिनवारैन, गामादुल
पूरित मतुलैन सकल वेदसार! निन्नुमन-
सार नम्मिन सुधापूरचित्तल सेव गोरिनवारि (किं)

३. भर्मचेल! नीदु मर्ममु देलियेनि
कर्ममार्गुलैन, त्यागराजनुत!
धर्मरहितुलैन लोकमुल निर्मिंचिन नीदु
शर्ममु स्मरियिंचु निर्मल मतुल शर्म-मेंचिनवारि (इं)

"INTA BHĀGYAMANI NIRNAYIMPA" (Punnāgavarāli)

Is it possible even for Brahma, Indra and others to measure the blessedness of those who worship the Great Ones who meditate on you?

Dullards, people of unsteady mind, heinous sinners and those who can never hope for salvation, if only they join the company of those who worship you, the matchless one, they also become unequalled beings.

Those who grovel in the Māyā Samsāra and those who are fully immersed in lust and similar vices, if only they

seek the Darsana of those Bhaktas who have real faith in you and have minds filled with nectar, will Brahma, Indra and others be able to measure their blessedness?

Those who follow the routine of the karma-mārga, without knowing your real truth, those who are devoid of Dharma, if only they think of the rare fortune of the pure-minded who meditate upon your form which gave birth to these worlds, will Brahma, Indra and others be able to measure their blessedness?

दिव्यमणि — 'लीलगानु जूचु' — आदि

प.

लीलगानु जूचु गुणशीलुल ना-
पाल गल्ग जेसि पालिम्पुमय्य (ली)

अ.

पालुमालिन पामरुलनेल्ल
परमात्म! यी लोकमुलनु (ली)

च.

नरकिन्नर किंपुरुषासुरनि-
र्जरराजर्षिद्विजादिरमापतुल-
तरु भूधरानेकाण्डमुल, श्री
त्यागराजनुत! श्री राम! नी (ली)

"LĪLAGĀNU JŪCHU" (Divyamani)

Oh Paramātma! Bless me so that I might associate closely with high-minded people who look upon as your sport (līla), all the worlds, with all these dullards and

vulgar folk, the men, semi-divine beings, demons, Indra, Siva, Vishnu, trees, the vegetable and animal kingdom, and the mountains and other numerous worlds.

भैरवि -- 'सर्वान्तर्यामि' -- आदि

प.

सर्वान्तर्यामि नी वने-सांराज्यमु निजमे राम! (स)

अ.

निर्वाहमु लेनि यीजनुलगनि
निर्मलात्मु लेट्टु सैरिंचिरोगानि (स)

च.

दारि देलियलेरु कोंदरु दरिद्रुलैनारु
दुरहंकारुलै परम-निकृष्टमताचारुलैनारु
जारुलैनारदिगाक तारु मारु पनुलु जेसेदरु; सं-
सारुलैनारु त्यागराज स्वान्त-
सदन! कपट मेमो तेलिय (स)

"SARVĀNTARYĀMI" (Bhairavi)

Is the glory of your immanence in all beings real? It is a wonder how the pure-minded could tolerate the sight of such worthless people as those who are ignorant of the right path, who are indigent, and destitute, who, out of haughtiness, are indulging in debased religious practices, who are given to debauchery and who do perverse deeds and remain worldly. The mystery is really perplexing, I do not know.

गौळिपन्तु — 'राम रामकृष्णा' — आदि

प.

राम रामकृष्णा यनरे-रात्रिपगलु मा सीता (रा)

च.

१. इतर मार्ग सौख्यमुलकु-अतनिहृदयमे साक्षियु (रा)

२. कानिपनुल कोरि कोरि करगुचुण्डु मानवुलु (रा)

३. कुत्सितपु माटलकु उद्दुग पोरलेडु जनुलु (रा)

४. सर्वशास्त्रमुलनु जदिवि-आश दासुलयिनवारु (रा)

५. एदुटि पक्ष जूडलेक-हितवु माटलाडु जनुलु (रा)

६. चल्लनि वाक्कुलु बलिकि-स्वान्त मनलमैनवारु (रा)

७. पलुकनेर्चि यडुगबोते-तेलिविकि हानियैनवारु (रा)

८. जानिहीनलैनवारु-जाणलैनारदे साक्षि (रा)

९. पामुपंदिगजपिशाच पातकाग्रेसरुले साक्षि (रा)

१०. त्यागराजु देलुसुकोन्न तारक मिहपर साधकमु (रा)

"RĀMA RĀMAKRISHNĀ" (Gowlipantu)

O people! You will all do well to chant the name of my Sītarāma and Krishna day and night.

Your heart itself will bear witness to the happiness that this path, as different from other paths, will bring you.

Oh people, you who deeply desire objectionable activities and are lost in them!

Who wallow excessively in low talks and who have become slaves to desires, even after reading all śāstras!

Who, unable, out of envy, to stand the prosperity of neighbours, still pass on kind words to them!

Who, though they talk sweetly, have poison in their hearts!

Who, though having learnt how to use speech, yet when the actual occasion for it comes, bring ruin on their intelligence (i. e. do not know how to speak)!

This fact is testified to by several who had no high birth, but were shrewd (enough to adopt this path), those like the serpent, the pig, the elephant, the ghost and many heinous sinners.

This path of redemption, Tyāgarāja has learnt to be the means to achieve temporal and spiritual emancipation.

Visesha-guru-prasamsā

Nārada

भैरवि — 'श्री नारदमुनी' — आदि

प.

श्री नारदमुनी गुरुराय! गंटि
मेनाटि तपमो, गुरुराय (श्री)

अ.

मनसार कोरिति गुरुराय, नेडु
कनुलार खनुगोण्टिमि गुरुराय (श्री)

च.

१. मी सेव दोरिकेनु गुरुराय; भव-
पाशमु दोलगेनु गुरुराय; (श्री)

२. नी वे सुज्ञान सुखि गुरुराय ;
नी वेयज्ञानशिखि गुरुराय (श्री)

३. राजिल्लु वीणे गल गुरुराय ; त्याग-
राजुनि ब्रोचिन सद्गुरुराय ; (श्री)

"SRI NĀRADA MUṆĪ" (Bhairavi)

Oh! Guru Rāya! I am blessed with your Darsana; probably it is the effect of my tapas in previous births. I have sought you with all my heart. I have today feasted my eyes with your sight. As the result of your seva, I am rid of the bondage of Samsāra. You alone have attained bliss through true knowledge; you alone are the destroyer of ignorance, O Guru Rāya with veena shining in your hand, you the sad-guru, who saved Tyāgarāj.

कानड — 'श्रीनारद नाद' — रूपक

प.

श्रीनारद! नादसरसीरुहभृङ्ग! शुभाङ्ग (श्री)

अ.

दीनमानरक्षक! जगदीश! भेशसंकाश (श्री)

च.

वेदजनितवरवीणावादनतत्त्वज्ञ!
खेदकरत्रितापरहित खेचरविनुत!
यादवकुलजाप्त! सदा-मोदहृदय! मुनिवर्य!
श्रीद! त्यागराजविनुत! श्रीकर! मां पालय (श्री)

"SRI NĀRADA NĀDA" (Kānada)

Oh Nārada! The honey-bee in the lotus of Nāda, of auspicious form, the saviour of the honour of the distressed, Lord of the world, one who resembles the moon, one who knows well the technique of playing on veena, which has its origin in the Vedas, free from the three kinds of torments that cause distress, adored by Devas, the friend of Sri Krishna, one whose heart is full of bliss always, the foremost among the sages, the giver of wealth and prosperity, adored by Tyāgarāja, save me!

दर्बारु — 'नारदगुरुसामि' — आदि

प.

नारद गुरुसामि यिकनैन न-
न्नादरिम्पवेमि? ईकरवेमि? (ना)

अ.

सारेकु संगीत योग नैगम
पारज्ञुडैन परम पावन (ना)

च.

इतिहास पुराणागम चरितमु-लेन्नारि वल्ल गलिगे
पतिनि दानमिव्व बुद्धि सत्यभाम केट्टुल गलिगे?
द्युतिजितशरदभ्र! निनु विनामुनि
यतुल केवरु गलिगे?
क्षितिनि त्यागराज विनुत न-
न्मिति चिंत दीर्चि प्रह्लादुनि ब्रोचिन (ना)

"NĀRADAGURUSWAMI" (Darbār)

Oh Nārada Guru! Won't you bless me now at least? Why this dearth of compassion? Oh blessed pure one, with a body brighter in lustre than the cloud of the Sarat season, who has mastered the Vedas, yoga and music! If not through you, at whose instance have the Purānas, Āgamas and other charitas come into being? How could the suggestion have arisen in Satyabhāma to make a gift of her husband, if not through you? Who could have helped munis and yatis but you? I have reposed complete faith in you; relieve me of my mental distress, you who blessed Prahlāda.

विजयश्री – 'वरनारद' – आदि

प.

वरनारद! नारायण-स्मरणानंदानुभवमुगल (व)

अ.

शरदिन्दुनिभापघनानघ सारमुगानु ब्रोवुमिक (व)

च.

सकललोकमुलकु सद्गुरुडनुचु
सदा ने नतडनुचु हरियु
प्रकटम्बुग कीर्ति नोसगेने
भावुक त्यागराजनुत (व)

"VARA NĀRADA" (Vijaya Sri)

Oh Nārada, the spotless one, of form similar to that of the autumnal moon, who constantly enjoys the bliss of meditating upon Nārâyana, bless me effectively. Sri Hari

himself has proclaimed you as the greatest Guru of the whole Universe and that He and you are identical and has thus caused your glory to spread throughout.

Kshetra - tīrtha - mahimā
Kshetra tirtha-atana
Kāveri

असावेरि – 'सारि वेडलिन' – आदि

प.

सारि वेडलिन ई कावेरिनि जूडरे (सा)

अ.

वारु वीरनुचु जूडकता न
व्वारिगाभीष्टमुल नोसंगुचु (सा)

च.

१. दुरमुन नोक तावुन, गर्जनभी-
करमोक तावुन निण्डु करुणतो
निरतमुग नोक तावुन नडुचचु
वर कावेरि कन्यकामणि (सा)

२. वेडुकगा कोकिललु म्रोयगनु
वेडुचु रंगेशुनि जूचि, मरि ई-
रेडु जगमुलकु जीवनमैन
मूडु रेंडुनदि नाथुनि जूड (सा)

३. राजराजेश्वरि यनि पोगडुचु
जूचिसुममुल धरामरगणमुलु
पूजलिरुगडल सेयग, त्यागराज-
सन्नुतुरालै मुद्दुग (सा)

"SĀRI VEDALINA" (Asâvēri)

Look at Kāverī, which is gloriously going towards her husband's house, fulfilling the desires of all people without any differentiation.

She moves rapidly in one place, roars fearfully at another, she remains still with full grace at a third.

With cuckoos singing pleasantly, she, after seeing and worshipping Sri Ranganāta, comes to Panchanadeswara, who is the life of the fourteen lokas.

She is being worshipped with flowers by Brāhmans on either side and is praised by them as Rājarājesvari.

Kāveri and Panchanada

मुखारि — 'मुरिपेमु' — आदि

प.

मुरिपेमु गलिगॆगदा ? राम ! स-
न्मुनिनुत ! करिवरद ! श्रीराम ! (मु)

अ.

परमपुरुष ! जगदीश ! वरमृदु-
भाष ! सुगुण मणिकोश नीकु (मु)

च.

१. ईडुलेनि मलय मारुतमुचे
गूडिन कावेरि तटमन्दु
मेडल मिद्देरतो शृङ्गारसु
मिंचु सदनमुललो
वेड्चु भूसुरु लग्निहोत्रुलै

वेद घोषमुलचे नुतियिम्प
जूड शिवुडु गोरु योग्यमैन
सुन्दरमगु पुरमु दोरके ननुचु (मु)

२. सकल सुगन्ध राज सुममुलु
सललितमगु कोकिल नादम्मुलु
शुक मुख सनकादुल नुतमैन
सुर तरुवुलु गलिगि
निकटमन्दु वाणि कोलुव सुरपति
नीलमणि निभ शरीर! नेडु
प्रकटमैन नवरत्न खचित हा-
टक मंटप वासमु गलिगे ननुचु (मु)

३. ईमहिलो सोगसैन चोळ
सीमयन्दु वरमैन पञ्चनद पुर
धामुनि चेंतनु वसिंचुटकै
नीमदि नेंचग
कामजनक! त्यागराज सन्नुत-
नाम पवनतनयविधृत चरण!
क्षेममुग वर्धिल्लुनट्टि पुरमुन सीता
भाम सौमित्रि प्रक्क गोलिचेदरनि (मु)

"MURIPEMU GALIGE GADĀ" (Mukhāri)

Oh Rama! Are you not happy (1) that you have secured a charming and excellent place known as Panchanada Kshētra, in the Chola country, beautiful in all this world, worthy of being coveted by Siva, on the bank of the Kāverī, over which blows the incomparable zephyr and which

is studded with palatial and beautiful buildings where Brāhmans worship, perform homas and chant Vedas;

(2) that you have in it a mantapam to live in, made of gold, bedecked with precious gems, surrounded on all sides by divine trees with sweet-smelling flowers, adored by sages, Suka and Sanaka, with the melody of cuckoos, where you are served by Sarasvati;

(3) that you have on either side Sīta and Lakshmana to serve you.

Panchanada

सारङ्ग -- 'एहि त्रिजगदीश' -- चापु

प.

एहि त्रिजगदीश शम्भो! मां पाहि पञ्चनदीश (ए)

अ.

वाहिनीशरिपुनुत! शिव साम्ब

देहि त्वदीय कराब्जावलम्बम् (ए)

च.

१. गङ्गाधर! धीर निर्जररिपु-पुङ्गवसंहार!

मङ्गळकर पुरभङ्ग विधृत सुकु-

रङ्गाप्तहृदयाब्जभृङ्ग शुभाङ्ग (ए)

२. वारणाजिनचेल भवनीरधि तारण! सुरपाल

क्रूर लोकाभ्र समीरण! शुभ्रश-

रीर! मामकाघहर! परात्पर! (ए)

३. रायशेखर! करुणासागर! नगराजात्मजारमण

राजराज परिपूजितपद! त्याग-

राजराज वृषराजाधिराज! (ए)

"ĒHI TRIJAGADĪSA" (Sāranga)

Oh Lord of the three worlds! Come and protect me! Give me the hold of your hand! O you adored by Agastya! the bee in the lotus of the hearts of the devotees! the gale which blows away the evil people! the destroyer of my sins!

मध्यमावति — 'मुच्चट ब्रह्मादुल्कु' — आदि

प.

मुच्चट ब्रह्मादुल्कु-दोरकुना ?
मुदितुलार! जूतामु रारे (मु)

अ.

पच्चनि देहिनि, परमपावनिनि
पार्वतिनि दलचुचुनु हरडेगेडु (मु)

च.

१. चिल्लर वेल्पुल रीति नरुल कर
पल्लवमुल्नु तलुक्कनुचु बिरुदु
लेल्लमेरय निजभक्तुलु पोगडग
उल्लमु रंजिल्ल
तेल्लनि मेनुन निंडु सोम्मुलतो
मल्लेहारमुलु मरि शोभिल्लग
चल्लनि वेळ सकल नवरत्नपु
पल्लकिलो वेंचेसि वच्चु (मु)

२. हितमैन सकल नैवेद्यम्बुल सं-
मतनुन अड्डगड्डगु कारगिंपुचु
मितमु लेनि युपचारमुलतो

नति संतोषमुन सततमु ज-
पतपमुल नोनरिंचु
नतजनुल कभीष्टमु लब्बारिग
वेतकि योसगुदुननुचु पंचनदी-
पति वेडलि सोगसु मीरग वच्चु (मु)

३. भागवतुल हरिनाम कीर्तनमु
बागुग सुस्वर मुलतो विंत
रागमुलनु यालापमु चेयु वै
भोगमुलनु जूचि
नागभूषणुडु करुणानिधियै
वेगमु सकल सुजन रक्षणमुन
जागरूकुडै कोर्केल नोसंगु
त्यागराजु ताननुचुनु वच्चु (मु)

"MUCHCHATA BRAHMĀDULAKU" (Madhyamâvati)

Lord Siva of Panchanada is coming out most beautifully in procession, with his thought fixed on Pārvati, the pure and the beautiful; let us all go, O ladies, and enjoy the Darsanam. It is not easily available even for Brahma and other gods.

The Lord with his white and captivating form, bedecked with jewels and rich flower garlands, is seated in an ornamented palanquin, with royal paraphernalia, carried by men of celestial bearing and with praises being sung by real devotees.

At every stage he is being offered suitable naivedyam and countless services by devotees.

4

He looks out for his devotees who practice always with great pleasure Japa and Tapas, and lovingly promises fulfilment of their desires.

Seeing this glory, Bhāgavatas sing Hari-nāma-kīrtana excellently and with sweet notes and the elaboration of varied Rāgas. The Lord is coming out wide awake to protect in time all good men and grant their boons; proclaiming himself as being identical with Tyāgarāja.

अठाण — 'इल्लो' — आदि

प.

इल्लो प्रणतार्तिहरुडनुचु
पेरेवरिडिरे? शंकरुडनि नी (कि)

अ.

दलचि करगि चिरकाल्मु पदमुल
दण्ड मिडिन नायेड दय लेदाये (इ)

च.

करचरणयुगमु नोसलु भुजमुलु
धरणि सोक म्रोक्कगलेदा ?
शरणनुचुनु मोरलिड लेदा ?
पञ्चनदीश त्यागराजनुत! नी (कि)

"ILALŌ PRANATĀRTI" (Atāna)

When you have not shown any mercy to me who have long been meditating on you, pining with devotion and surrendering body and soul at your holy feet, who gave you

the appellations of **Pranatārti-hara** (the destroyer of the distress of the devotees) and **Sankara** (the giver of happiness)?

Have I not sought refuge in you, making sāshtānga pranāmams to you, (with all the parts of my body touching the ground)? And have I not made plaintive appeals to you, Oh Panchanadīsa ?.

नारायणगौल — 'दर्शनमु सेय' — झंप

प.

दर्शनमुसेय ना तरमा? (द)

अ.

परामर्शिंचि नीवु ननु-मन्निंचवलेनु, शिव (द)

च.

१. गोपुरंबुलनु कड्डगोप्प कंबमुल, भू-
स्थापितंबगु शिलल तरुणुल याटलनु
दीपालवरुसलनु दिव्य वाहनमुलनु
पापहर सेविंचि बहिर्मुखुंडैति शिव (द)

२. तरलि पदियारु प्र-दक्षणमुलोनरिंचि
परनिंदवचनमुल बागुगनाडुचुनु
ओरुल भामल जूचि-युप्पोंगितिनिगानि
वरशिवाक्षर युग ज-पमु सेयनैति; शिव (द)

३. हाटक समंबैन यद्भुताकृतिनि ने
नाट जेसुकोनि, हस्राळीकमुननु माटि
माटिकि जूचि मै मरचि युंडुनदि
याटला त्यागराजार्चितपाद ! शिव (द)

"DARSANAMU SĒYA" (Nārāyana Gowla)

Oh Siva ! Is it possible for me to have your Darsanam ?

You must take all things into account and forgive me.

No doubt I have seen the Gopuras, massive pillars, stone idols installed on the earth and dances of women, rows of lights, beautiful vāhanas and made pradakshinas duly. **My mind has been turned on things external.**

I have made sixteen pradakshinas ; I have indulged in slandering others and in exultantly gazing at others' wives ; but I have been unable to bring myself to do the holy Siva Japam.

Is it a child's play to install your glorious and beautiful golden figure in the lotus of my heart and forget myself in constant vision of it ?

पन्तुवराळि – 'शिव शिव शिव यन रादा' – आदि

प.

शिव शिव शिव यन रादा ? (शि)

अ.

भवभय बाधल नणचुकोरादा ? (शि)

च.

१. कामादुल देग कोसि पर-
भामल परुल धनमुल रोसि
पामरत्वमु येडबासि, अति
नेममुतो बिल्वार्चन जेसि (शि)

२. सज्जन गणमुल गाच्चि ओरि
मुज्जगदीश्वरुलनि मतिनेंचि
लज्जादुल दोलगिञ्चि तन हृ-
ज्जलजमुननु ता पूजिञ्चि (शि)

३. आगममुल नुतियिंचि, बहु
बागुलेनि भाषलु चालिञ्चि
भागवतुलतो पोषिञ्चि ओरि
त्यागराज सन्नुतुडनि येंचि (शि)

"SIVA SIVA SIVA YANARĀDĀ" (Pantuvarāli)

Why should you not chant the name of Lord Siva and get rid of the fears and troubles of Samsāra?

सिन्धुनामक्रिया -- 'देवादिदेव' -- देशादि

प.

देवादिदेव! सदाशिव!
दिननाथ! सुधाकर! दहननयन! (दे)

अ.

देवेश! पितामहमृग्यशमा-
दि गुणाभरण! गौरीरमण! (दे)

च.

भव! चन्द्रकळाधर! नीलगळ!
भानुकोटि संकाश! श्रीशनुत!
तव पादभक्तिं देहि, दीनबंधो!
दरहासवदन! त्यागराजनुत! (दे)

"DĒVĀDI DĒVA SADĀSIVA" (Sindhunāmakriyā)

Oh Sadāsiva! God of Gods! Friend of the destitute! Pray, give me devotion to your holy feet!

अठाण — 'अम्म धर्मसंवर्धनि' — आदि

प.

अम्म! धर्मसंवर्धनि! यादुकोवम्म! मा (य)

अ.

इम्महिनि नी सरि येवरेम्म? शिवुनि-कोम्म; मा (य)

च.

१. धात्रि धरनायकप्रिय
पुत्रि मदनकोटि मञ्जुळ
गात्रि अरुण नीरजदळ
नेत्रि निरुपम शुभ
गात्रि पीठनिलये! वर ह-
स्त धृत वलये! परम प-
वित्रि! भक्तपालन धुरन्धरि!
वीरशक्ति ने नम्मिना (नं)

२. अम्ब कम्बुकंठि! चारुक-
दम्बगहनसंचारिणि
बिम्बाधर तटित्कोटि-
निभाभरि दयावारिनिधे
शम्बरारिवैरिहृच्चङ्करि!

कौमारि ! स्वरजित

तुम्बुरु नारद सङ्गीत माधुर्ये

दुरित हारिणि ! मा (य)

३. धन्ये त्र्यंबके ! मूर्धन्ये

परम योगि हृदया

मान्ये त्यागराज कुल श-

रण्ये ! पतितपावनि ! का-

रुण्य सागरि सदा अपरोक्षमु

गारादा ? सह्य

कन्या तीरवासिनि परात्परि

कात्यायनि ! रामसोदरि ! मा (य)

"AMMA DHARMA SAMVARDHANI" (Atāna)

Oh mother, Dharmasamvardhani! Pray, come to my succour! Who can equal you in this Universe? I have reposed my faith in you. Won't you enable me to realise your presence always?

सावेरि - 'पराशक्ति' - आदि

प.

पराशक्ति ! मनु-पराद ? नापै-पराकेलनम्म ? (प)

अ.

पुराणि ! धर्मसंवर्धनि ! श्री-पुराधीश्वरि ! राजशेखरि (प)

च.

१. वाराहि ! धर दे-वराज जलजभ-

व राक्षसादुलु-वरालु गोरु

वरानने ! नग-वरात्मजे ! मुनि
वरार्चिते ! ननु ब्रोवरादा ? ओ (प)

२. विशाल नयने ! कु-शाल्गा नी
दु सेव जेसि त्रि-दशाधिपादु-
लु शाश्वतुलै पर-वशाल नुतिसे
य शांतमुन जू-चु शांभवि ! ओ (प)

३. निरपराधुल-निराकरिंचु
दुरात्मकुल निं · दुराक सेय-
ग राद वरत्या-गराजनुत शुभ-
द ! रामसोदरि ! धराधरसुते ! (प)

"PARĀSAKTI MANUPARĀDA" (Sāvēri)

Oh Parāsakti ! Dharmasamvardhani ! Won't you sustain, and protect me ? Why are you indifferent to me ! Indra Brahma, Rākshasas etc. pray to you for boons. Gods like Indra have attained immortality by worshipping you. When they praise you out of ecstacy, you shower your grace on them. Should you not see that wicked people, who forsake the innocent ones, do not come here ?

सावेरि – 'नीवु ब्रोववले' – आदि

प.

नीवु ब्रोववलेनम्म ननु, निखिललोक जननी ! (नी)

अ.

देवि ! श्री धर्मसंवर्धनि ! दिव्यदर्शन मोसगि संततमु (नी)

च.

१. नीवले करुणासागरि ई जगान
ने वेतकि कनुगोनगा नेक्कडगान
पावनमगु श्रीमत्पंचनदीश्वरुनि राणि ! ना-
भावमुलो दोरुकुकोटि विक मरचेदना ?
ईवरकुनु जेसिन नेरमुलनु
नीवेंचक नलुगुरिलो तन किक
कावलसिन कोरिक लोसंगि
कावुमु पतित पावनि ! धर्मसंवर्धनि ! (नी)

२. मायेड वंचनसेयक पसिडि शिलाकंज
सायकु नन्निट नीवनि यॆंचितिगाक
मायपु भवसागर बाधलु यंदाक येड-
बायनि नीपदभक्ति नोसंग पराका ?
कायजजनुकुनि सोदरि ! नीयोक्क
मायलनु तोलग जेयक युंडुट
न्यायमु गादु ; दयापरि ! शुभफल-
दायकियौ धर्मसंवर्धनि ! (नी)

३. राजशिलामणिसतिययिन शुभाकारि ! अम्ब !
राजराजेश्वरि ! त्रिजगदाधारि ! स-
रोजनयनि ! नी महिमलनु तेलियलेरे ; त्याग-
राजादिपरमभागवतहृदयागारे !
ई जगतिनि, गौरि ! परात्परि ! अ-
व्याजमुननु परिपालन जेयु
ओ जगदीश्वरि ! नेर नम्मिति निनु
राजिगा धर्मसंवर्धनि ! (नी)

"NĪVU BRŌVAVALĒ" (Sāvēri)

Oh Devi! Dharmasamvardhani! You must give me your blessed Darsana and protect me always. I have been searching the whole world, but I have not been able to find a merciful being like you. My mind has caught hold of you. Could I ever forget you hereafter?

Without minding the faults I have committed till now, bless me by granting my heart's desires.

Do not play false to me. Do not make me run after gold which is worthless like a piece of stone. I have regarded everything as you. How long are these ordeals of Māyā Samsāra to last? Why should you be still indifferent in granting me constant devotion to your feet? It is not fair that you should not remove from me the Māyā that you have cast.

People do not know your glory; by your very nature you protect the world. I have reposed my entire faith in you.

तोडि – 'करुण जूडवम्म' – आदि

प.

करुण जूडवम्म, कमलवैरि-कलाधरुनिकोम्म ! (क)

अ.

धरनु सरिगु दोरकनि पंचनद न-
गरनायकि ! धर्मसंवर्धनी ! (क)

च.

१. अनेक जगदाधारिवि ! नी
वने मदिनि नेरनम्मितिगा ये-

मनेड्ड वाडनो यनि नीमदि ने-
श्चने वदनुचु यातनि वेड्ड-
डुने ; नादुपै विनेड्ड चाडिचा-
ळुने ; नीदुदयकु ने बालुडौ-
दुने, कुवलयनयने ! सुवसन ज-
घने ! विधुनिभवदने ! संततमु (क)

२. मदमुन तेलियक जेसिन कर्म-
विदारि नीवनि नम्मितिने ; नी
पदारविन्दयुगळभक्ति निम्म-
नि दानमडिगितिने ; नीकुतोचदेमि ?
उदारि ! नी दयनु दाचरादु ; द-
रिदापु लेकनु सदा मोरलिड वि-
नदा चेवुलु ? एवरुदाक्षोतुरिक ?
सदाशिव हिते ! मुदान सततमु ; (क)

३. पराशक्ति ! नायोक्क चित्तमुदा-
मराकु नीरु विधमु तल्लडि-
ल्लरादु, अंदुन केमि फलमु ? शं-
बरारि वैरिकि अर्धशरीरि !
पुराण पुरुषड्गु रामुनिकि या-
पुरारिकिनि नीकु, राजधरी ! म-
च्चरान वेरेंच रादु यनु त्या-
गराजु निक विडुवरादु ; सततमु (क)

"KARUNA JŪDAVAMMA" (Tôdi)

Oh Queen of unparalleled Panchanadapura! Beloved of Siva! Protect me always with mercy. You are the prop of the universe and I have reposed my entire faith in you. Don't regard me as an unknown stranger. Don't give your ear any more to tales against me. I am worthy of your grace.

I have believed that you are the destroyer of past misdeeds done in ignorance and out of arrogance. I have begged of you the gift of devotion to your blessed lotus feet. How is it that it does not strike you to grant it? Pray, do not keep back your grace. Don't you hear my constant plaintive appeals to you in my helpless condition? Who else is there to protect me?

Oh Parâsakti! My mind should not be unsteadily oscillating like the drop of water on a lotus leaf. What is the good of it? You are the half of Siva's body. Yourself, Râma and Siva are not different. You ought not to give up Tyâgarâja.

यमुनाकल्याणि — 'विधि शक्रादुलकु' — रूपकम्

प.

विधि शक्रादुलकु दोरकुना? इट्टवंटि स-
न्निधि? वेड्डक जूतामुरारे (वि)

अ.

सुधीजनरक्षकि धर्माम्बुधिशायि सेव जूड (वि)

च.

१. उडुपति मुखुलेल्ल वरसगा बिरुदुलनुबट्टि
अडुगड्डुगु जयजय मनगा, या वेल्पुल वेल

पड्युलु निज नाट्यमाडगा, समयमुन पसिडि
सुमवर्षमु गुरियग वडिवडिगामरकोट्लु
तडबड भूमिनि दण्डमुलिडगा सं-
तोषमुनतु कडकंटिनि जूचु सोगसु (वि)

२. श्री रमणिनि जूचि पल्कग नवरत्नाल
हारपु सरुलल्लाडग आमोलक नगवु
गौरवमु यन्तटनु मेरयग नावेळ सनक
नारदादुलेल्ल बोगडगा, क्षीरमुननुबूनि सरिग
चीर कान्ति मेरयगा श्रृङ्गारि कोलुवुयुण्डु शुक
वारपु सोगसेल्ल जूड (वि)

३. तरुणारुण वदन कमलिनि अत्यन्तमैन
करुणारसपूर्णनेत्रिनि श्री पञ्चनद
पुरमुन नेलकोन्न तल्लिनि, श्री त्या-
गराज परिपालिनि सर्वरूपिणि
शरणागत वत्सलिनि वरमणुल धगधगयनि
मेरयु कङ्कणयुतकर परदेविनि सेविम्प (वि)

"VIDHI SAKRĀDULAKU" (Yamunā Kalyāni)

Oh ! Dharmāmbikā ! Protector and refuge of the wise! Supreme Mother ! Is it possible for Brahma, Indra and other gods to have the darsana of your grand Sukravāra sevā, when moon-faced damsels serving you carry the parapher-nalia and utter slogans of victory at every step, and display excellent art in dancing, when golden flowers rain, when devas rush and prostrate on the ground in your front, when you cast your side glance in joy on all this, and with

your necklace dangling and with your gentle smile illuminating the whole place, with parrot in hand, hold conversation with Lakshmi, when Sanaka, Nārada and others praise you in chorus and the brilliance of your garments spreads lustre all round.

Oh! you Mother residing at Panchanadapura, having eyes brimming with compassion!

कल्याणि — 'शिवे पाहि मां' — आदि

प.

शिवे पाहि मामम्बिके! श्रितफलदायकि! (शि)

अ.

कवेरजोत्तरवासिनि ! कात्यायनि धर्मसंवर्धनि (शि)

च.

१. स्वभावमौ नी प्रभावमु महा-
नुभावु रालैन भारतिकि पोग-
ड भारमै युण्ड भावजारा-
तिभाम ने नेन्त ? भाग्यदायकि (शि)

२. कलार्थमिदि शशिकलाधरि ! युप
वलारि माया विलासिनि स-
कलागमनुते ! भलारियन शुभ-
फला लोसगु परम लालनम्मुन (शि)

३. चराचर मयि ! करारविन्दमु-
न रामचिलुकनु बिरान ! बूनि
पराकु जूडरादु; श्री रघु
वराप्तुडगु त्यागराज विनुते (शि)

"SIVĒ PĀHIMĀM AMBIKĒ" (Kalyāni)

Oh Sivē! O goddess Dharmasamavardhani abiding on the northern bank of the Kāverī! Pray, protect me, you who grant the fruit of their desires to those who resort to you. When it is difficult even for the great Saraswati to praise your innate glory, what am I? You give, with affection and love, words of encouragement and estimable gifts. You are the whole Universe, movable and immovable. You ought not to treat me with indifference.

रीतिगौळ — 'बाले बालेन्दु' — आदि

प.

बाले! बालेंदु भूषणि! भवरोग शमनि (बा)

अ.

फाललोचनि! श्री धर्मसंवर्धनि! सकललोकजननि! (बा)

च.

१. शीले! ननु रक्षिंपनु जा-
गेले! परमपावनि! सुगुण-
जाले! नतजन परिपालन
लोले! कनक मय सु-
चेले! कालवैरिकि प्रियमैन यि-
ल्लालवै यिंदु वेलसिनंदुकु
श्री ललिते! नी तनयुडनि ननु कु-
शालुगा पिलुववलेनम्म (बा)

२ सारे! सकल निगम वनसं-
चारे! चपल कोटिनिभ श-

रीरे! देवतांगन परि-
वारे! पामरजन
दूरे! कीरवाणि! श्री पंचनदपुर वि-
हारिवै वेलसिनंदु किक ना-
नेर कोट्टुलनॆल्ल सहिंचि
गारविंप वले नम्म; शिवे! (बा)

३. रामे! प्रणतार्ति हराभि-
रामे! देवकामिनि ल-
लामे! त्यागराज भजन स-
कामे! दुर्जन गण
भीमे! नामनसुन नी चरणमुल सदा
नेममुतो पूजजेसितिनि; श्री
रामसोदरिवै वेलसिन श्री
श्यामले! धर्मसंवर्धनि! (बा)

"BĀLĒ BĀLĒNDU BHŪSHANI" (Rītigowla)

Oh, Healer of the disease of Sāmsāra, Mother of the Universe! Dharmasamvardhani! Why delay in protecting me? Having incarnated here as the consort of Lord Siva, you should beckon me affectionately as your son, forgive me my faults and bless me so that I may worship your holy feet in my heart always with devotion.

देश्यतोडि -- 'इन्नाळ्ळवले' -- चापु

इन्नळ्ळवले वितसेयके!
नीवाड निपुडैति; धर्मांबिके! (इ)

अ.

अन्युल नेर नम्मुटवल्ल फलमुले-
दम्म ; ओ धर्मांबिके ! ओ जननि (इ)

च.

१. एन्नरानि जननमुलेत्त ना तरमा ? व-
ह्नरादा ; धर्मांबिके !
मनसुन विषयादु लंटनीक नन्नु
मन्निंचु, धर्मांबिके ! ओ जननि (इ)

२. कामादि गुणमुल चेत गासि लेक
करुणिंचु धर्मांबिके !
नी मायल चेत दगिलिंपके ; ओ निरु-
पम धर्मांबिके ! ओ जननि ! (इ)

३. अलरुचु वच्चु यर्भकुनि तल्लि रीति
यादुको ; धर्मांबिके !
मलयजगंधि ! संदडियनि
मनसुन मरवकें ; धर्मांबिके ! ओ जननि (इ)

४. कल्लुवरिंचिन नन्नु जूचि नी मनसेल
करुगदे ? धर्मांबिके !
गिलुकु सोम्मुलतोनु शिशुवुकु
पालु तागिंचिन ; धर्मांबिके ! ओ जननि (इ)

५. कलकलमनि पाल वेलसि नी मुखमुनु
कनुपिंपु धर्मांबिके !
ललित गुणमु गल्गु ललित विद्या-
विलासिनि ! धर्मांबिके ! ओ जननि ! (इ)

६. आटलके बलिकिनाडनि यॆंच-
कांम्बिके ! धर्मांबिके !
नाटि मोदलुकोनि नम्मिन वाडनु ;
नळिनाक्षि ! धर्मांबिके ! ओ जननि ! (इ)

७. पादमुलकु नेनु पलुमारु म्रोक्किति ;
पावनि ! धर्माम्बिके !
पेद साधुल भाग्यमु नी वनुचु
नॆंचिति धर्मांबिके ! ओ जननि (इ)

८. राजीवभवुनकु पोगड तरमा ? नि-
रंजनि ! धर्मांबिके !
राजशेखरि त्यागराजुनि सततमु
रक्षिंचु, धर्मांबिके ! ओ जननि (इ)

"INNĀLLA VALE" (Dēsya Tōdi)

Oh Dharmāmbike! Pray, do not treat me as a stranger as you have been doing all this time. I have now become your own. There is no good in reposing faith in others. Oh Mother! Can I bear these countless births? Can you not stop it? Forgive me and bless me so that my mind may not be tainted by sense pleasures. Don't entangle me in the meshes of your Māyā. Come to my rescue as a mother comes to the rescue of her crying baby. Don't treat my wail as a mere noise.

Though you hear my plaintive appeals, why does not your heart melt? You had fed babies like a live mother

with milk. Pray, stand before me and show me your blessed face. Do not think that I say all this in fun. I have reposed my faith in you from a long time. I have been worshipping your holy feet several times. I have regarded you as the fortune of the poor, pious souls. Even Brahma cannot adequately praise you; bless me!

केसरि — 'नन्नु कन्न तल्लि' — देशादि

प.

नन्नु कन्न तल्लि; ना भाग्यमा !
नारायणि ! धर्मांबिके ! (न)

अ.

कनकांगि ! रमापतिसोदरि !
काववे नन्नु, कात्यायनि (न)

च.

कावु कावुमनि ने मोरबेट्टगा
कमललोचनि ! करगुचुंडगा
नीवु ब्रोवकुंटे नेवरु ब्रोतुरु स-
दा वरम्बोसगु त्यागराजनुते ! (न)

"NANNU KANNA TALLI" (Kēsari)

Oh my mother! Dharmasamvardhani! If you do not protect me when I am making plaintive appeals to you,

pining with devotion, who else will save me? Bless me with boons always!

आरभि — 'अम्ब निनु नम्मिति' — आदि

प.

अम्ब निनु नम्मिति नंटे नी कनुमान मेमम्म? (अं)

अ.

शम्बरवैरिजनकसोदरि

शरणु जोच्चि मनसार श्री जग (दं)

च.

१. गीर्वाण गणाधारि! अम्ब

शर्वाणि यखण्डाकारि!

पर्वतराजमनोज्ञ कुमारि!

निर्वाहमु लेक मदिनि कोरि (अं)

२. सुरवैरि कदनशौर्ये!

वरुणालय सम गांभीर्ये

स्वरजित कोकिल रव माधुर्ये

परितापमु ताळकनु सुचर्ये! (अं)

३. शर्मदायकि गौरि दु-

ष्कर्म कलुष-वनकुठारि!

निर्मल त्यागराज हृच्चारि!

धर्म संवर्धनि ओंकारि (अं)

"AMBĀ NINNU" (Ārabhi)

Oh Mother! Dharmasamvardhani! Why do you doubt me when I say that I entirely repose my faith in you, taking

refuge at your feet with my whole heart in a helpless condition and unable to bear distress?

सावेरि - 'कर्ममे बलवंत' - चापु

प.

कर्ममे बलवंत माया, तल्लि!
कायारोहण जाया! (क)

अ.

निर्मलमगु नागपुरमुन नेलकोन्न
नीलायताक्षि! सकल लोकसाक्षि! (क)

च.

१. धरनु धनिकुल गोरि ना
परितापमु दीर्प लेरैरि यनि
सरगुन नें बयलुदेरि वच्चि
परमपावनि! नी सन्निधिजेरि, ना (क)

२. वारिधि मदि गर्विञ्चि ई
वसुधकु ता रानेंचि निन्नु
सारेकु गनि तल वंचि युंडु
धीरतनमु गलुगु निनु पोडगांचि ना (क)

३. कासास लेनि ना मदिकि नी-
करुणये धनमनि बलिक निं-
डासतो वच्चि सन्निधिकि निज-
दासुडैन श्री त्यागराजुनिकि (क)

"KARMAMĒ BALAVANTAMĀYĀ" (Sāvēri)

Oh Nīlāyatākshi of Nagapattana! the witness of the Universe! Owing to the overpowering force of my past karma, I have been running after the rich men of the world, but they could not remove distress; I have come to thee promptly.

You have protected the earth from being overrun by the sea, which seeing your heroic form had to remain submissive and desist from its purpose.

Realising that your grace alone is my wealth, and not material money for which I had no desire, I came to you full of hope and became your true devotee.

तोडि - 'एवरु तेलिय' - रूपकम्

प.

एवरु तेलिय बोय्येरु नी महिमलु? (ए)

अ.

भुविलो वारमु नागपुरमुन गनुगोंटि;
लवलेशमैननु, नीलायताक्षी! सामर्थ्य (मे)

च.

१. करगुबङ्गारु वल्वगट्टि; निर्जरतरु
विरुलनु गोप्पु निंडजुट्टि; सोगसुमीर
करमुन जिलुकनु बट्टि, अदियुगाक
हरुनि यट्टिट्टाडिंचिनट्टि नी लीलनु (ए)

२. हरि ब्रह्मादुलु निन्नुगोल्व, नावेळलसुर
त्रिरिबोणुलंदमुतो निल्व, नमरवार-

तरुणुलु नाट्यमुचेगोल्व, नन्नियु जूचि
करुणारसमु जिल्कि बिल्व नट्टि नीदय (ए)

३. नाम भूषणुनिकि राणिवैन निन्नु वि-
नाग येव्वरु ? नीलवेणी ! भक्तुलपालि
भागधेयमैन शर्वाणि ! संततमुनु
त्यागराजु बल्किन वाणी ! प्रियमैनट्टि (ए)

"EVARU TELIYA BOYYĒRU" (Tōdi)

Who can understand even a fraction of your prowess and glory? Oh Nīlāyatākshi, whom I have seen at Nāga-pattana!

Clad in precious golden garments, adorned with celestial flowers, with a parrot in hand, you made Siva dance. At that time Hari, Brahma and other Gods praised you, all the devatā women stood witnessing gracefully and celestial damsels danced also in merriment. Seeing all this, you showered your grace profusely.

You are the consort of Nāgabhūshana (Siva) and you are the wealth of the devotees. Who else is there to protect them?

तोडि – 'नी वंटि दैवमुनु' – आदि

प.

नी वंटि दैवमुनु, षडानन ! ने नेंदु गानरा (नी)

अ.

भाविंचि चूडतरमुगानि
ब्रह्मपुरि निलय गिरिजातनय ! (नी)

च.

१. सरि वाल्गुरतो कैलास गिरिनि
शुभाकृतितो नाडगनु
वेरपु लेक प्रणवार्थमुताननु
विधिनि कोपगिञ्चि
सरगुन नववीरुलंदोक किं-
करुनि गनिमुम्मारु सेलविञ्चि
सुरुलु मुर पुरारुलु विनि मेच्चग
वरुसगानु सृष्टि शक्ति नोसगिन (नी)

२. हरि हरुलकु दिक्पालुल
कल शशि सूर्युलकु
मरि वियाधरुलकु ब्रह्मांड-
मुन वेलयु वीरादुलकु
तरमुगाक निन्नु जतगूडि
शरणनगाविनि सैरिंचक
परम द्रोहियैनशूर-
पद्मासुरुनि कीर्तिगानु गर्वमणचिन (नी)

३. मारकोटुलंदु कलिगिन शृङ्गार-
मेल्ल यिन्दुमुख! नीकोन-
गोरुनु बोलुने; अटुवंटि शुभा
कारमु सन्ततमु
सारेकु ना मदिनि निलिपिन कु-
मार! दयापर! नीरजलोचन
तारकाधिप कलाधरुडगु श्री-
त्यागराजसन्नुता! श्रितहित! (नी)

"NĪVANTI DAIVAMU" (Tōdi)

Oh Subrahmanya, Son of Pārvatī, residing at Brahmapuri! It is not possible to find a God like you, nor to understand your inner significance.

While you were playing with your mates at Kailāsagiri, you got angry with Brahma for his having declared that He alone represented the significance of Pranava, called out one of your nine followers and bestowed upon him the creative power, to the admiration of devas, Vishnu and Siva.

When Vishnu and Siva, Dikpālakas, the Sun, the Moon and all the heroes of the world, finding it impossible to deal with the treacherous demon Sūrapadma came in a body to you and sought your help, you destroyed his arrogance to your great glory.

You have installed in my heart your exquisitely beautiful form which defies even a myriad Manmathas, Oh Merciful one!

सुप्रदीप - 'वरशिखिवाहन' - आदि

प.

वरशिखिवाहन! वारिजलोचन! (व)

अ.

कुरु शं तनुजितकुसुमशरायुत!

शरजभवांबुदवाहनादि-

सुरनुतपाद! सुगुणकुमार! (व)

च.

तारकशूरपद्मासुरतूल-
दहन! भूधरसुतानन्दन! धीर!
श्रीरघुवीरभागिनेयाप्त! उ-
दार! घृणाकर! त्यागराजनुत! (व)

"VARASIKHI VĀHANA" (Supradīpa)

Oh Lotus-eyed Lord mounted on an excellent peacock! Bestow welfare, Oh Lord who excels a crore of Manmathas by your form!

Oh Lord born in the reed-grove, whose feet are praised by gods like Indra! Oh Kumāra of excellent qualities! Oh Fire that destroyed demons, Tāraka and Sūrapadma! Son of Devi! Heroic nephew of Rāma! Oh Friend! Generous and compassionate Lord, praised by Tyāgarāja!

काम्भोजि - 'ओ रंगशायि' - आदि

प.

ओ रङ्गशायि! पिलचिते-ओ यनुचु रा रादा? (ओ)

अ.

सारङ्गधरुडु जूचि कैला-साधिपुडु गालेदा? (ओ)

च.

भूलोक वैकुण्ठ मिदियनि नीलोन नीवे युप्पोङ्गि
श्रीलोलुडै युण्टे मा-चिन्तदीरे देन्नडो?
मेलोर्व लेनि जनुललो ने

मिगुल नोगिलि दिव्यरूपमुनु मु-
त्याल सरुल युरमुनु गान वच्चिति ;
त्यगराज हृद्भूषण (ओ)

"OH RANGA SĀYI" (Kambhōji)

Oh Rangasayi! When I implore you to come to me, why should you not? Has not Siva become Kailāsapati at your instance? If you (forgetful of other things) give yourself up to enjoyment in the company of Lakshmi, taking Srīrangam to be Vaikuntam on earth, when is there to be an end to my worries and concerns? I have suffered much, living in the midst of envious people who cannot stand to see others prosper and have come to you to have darsanam of your divine rūpam bedecked with garlands of pearls.

आरभि – 'चूतामु रारे' – रूपकम्

प.

चूतामु रारे सुदतुलार ! रङ्गपतिनि (चू)

अ.

सीतापति पूज्युडट-श्रृङ्गार शेखरुडट (चू)

च.

१. सरिगंचु शालुवट चौकट्टल पोगुलट
परुवंपु प्रायमट परमात्मुडट, रङ्गनि (चू)

२. मुख निर्जित चन्द्रुडट मुद्दुमाट लाडुनट
सुख मोसङ्गि ब्रोचुनट-सुन्दराङ्गुडट रङ्गनि (चू)

३. आगम सञ्चारुडट-यखिल जगत्पालुडट
त्यागराज सन्नुतुडट तरुणुलार रङ्गपतिनि (चू)

"CHŪTĀMU RĀRĒ" (Ārabhi)

Oh Ladies! Come along, let us see Rangapati. They say he was worshipped by Srī Rāma; he is the repository of all charms; he wears a costly shawl and beautiful ear-ornaments; he is of prime age; and above all he is Paramātma.

His face defies the moon in beauty; He speaks very sweetly. He gives people happiness and protects them; He is of loveable personality; he permeates all āgamas and Vedas; he rules the whole Universe.

देवगान्धारि — 'विनरादा' — देशादि

प.

विनरादा ना मनवि (वि)

अ.

कनकांग! कावेटिरङ्ग! श्री-
कान्त! कान्तलेल्ल कामिंचि पिलचिते (वि)

च.

१. तेजिनीक्क बाग तेरुचुनराग
राज सतुलु जूचि रंमनि पिलचिते (वि)

२. भागधेय! वैभोगरङ्ग! श्री-
त्यागरजनुत तरुणुलु बिलचिते (वि)

"VINARĀDĀ" (Dēvagāndhāri)

Oh Golden-hued Ranga of Kāverī! Lord of Sri! Can't you listen to my appeal? When the ladies including, the

Royal party, so lovingly call you when you come out in procession on horse back, why should you not respond? You are their treasure.

देश्यतोडि - 'राजुवेडले' - रूपकम्

प.

राजुवेडले जूतामु-रारे; कस्तुरिरङ्ग (रा)

अ.

तेजिनेक्कि समस्त राजु लुडिगमु जेय
तेजरिल्लु नवरत्नपु दिव्यभूषणमु लिडिरङ्ग (रा)

च.

कावेरी तीरमुननु पावनमगु रङ्गपुरिनि
श्रीवेलयु चित्रवीधिलो वेंकग राग
सेवनु गनि सुरुलु विरुलचे प्रेमनु पूजिंचग
भाविंचु त्यागराजु बाडग वैभोग रङ्ग (रा)

"RĀJU VEDALE" (Dēsya Tōdi)

Come, let us enjoy the sight. Sri Ranga Rāja, bedecked with shining and precious ornaments and attended by princes on horseback, has come out in procession in Chitravīthi of Rangapuri, made holy by the Kāverī and made fit as the abode of Lakshmi Devas enjoy the sevā and worship with devotion and Tyāgarāja sings in the procession.

सारङ्ग — 'करुण जूडुमय्य' — आदि

प.

करुण जूडुमय्य ! मायय्य ! कावेटिरङ्गय्य (क)

अ.

परम पुरुष ! विनुमा-पालि पेन्निधानमा !

वरद नलुगुरिलो-वर मोसगि करमिडि (क)

च.

चारडेसि कनुलचे जेलंगुभय ना-

च्चारुलतोनु मरिसद्भक्तुलतो था-

ळ्वारुलतो नीवु वर नैवेद्यमुल

नारगिंचु वेळल हरित्यागराजुनि करमिडि (क)

"KARUNA JŪDUMAYYA" (Sāranga)

Oh Paramapurusha ! Our great treasure ! Kāverī Ranga ! Look at me with compassion and listen (to me) ; hold me by the hand, bless me with boons and your grace, when you are in glory in company with the two consorts, the twin Nāchiyārs of broad eyes, with devotees and Ālwārs and partaking of offerings made to you !

कल्याणि — 'ईश पाहि मां' — रूपकम्

प.

ईश ! पाहि मां जग (दी)

अ

आशरगण मदहरण ! बि-लेशयभूष ! सप्त ऋ (षी)

च.

१. श्रीनाथ करार्चित! दोरिकि नाल्पुलकी दर्शन
मेनाटि तपःफलमो नी नाममु दोरके
श्री नारद गानप्रिय! दीनार्ति निवारण पर-
मानन्दार्णवदेव! यनाप जनक(?) सप्त ऋ (षी)

२. व्यासार्चित पालित निजदास भूलोक कै-
लासम्बनु पल्कुलु निजमे सारेकु गंटि;
नीसाटि येवरय्य? नीसाक्षात्कारमुन
वेसटलेल्ल दोलगे, नेडे जन्ममु साफल्यमु (यी)

३. सामादि निगम सञ्चार! सोमाग्नि तरणिलोचन
कामादि खण्डन! सुत्रामार्चित पाद!
हेमाचलचाप निनुविना मरेवरु? मुनिमनो
धाम त्यागराज प्रेमावतार जग (दी)

"ĪSA PĀHI MĀM" (Kalyāni)

Oh Jagadīsa! Saptarishīsa! Protect me! Can ordinary people aspire to have this rare Darsana of yours? I do not know as the result of what Tapas I made in the past that I have had your holy name. This is really Bhūloka Kailāsa as people say. I have seen it for myself several times. Who is your equal? By your divine presence, all my worries and troubles have disappeared and my life has become blessed today. Who is there, but you for me?

मध्यमावति — 'देव श्रीतपस्तीर्थ' — त्रिपुट

प.

देव! श्रीतपस्तीर्थपुरनिवास! देहि भक्तिमधुना (दे)

अ.

पावन प्रवृद्धश्रीमतिहृ-

द्भवन! सकल जग-दवन! श्री महा (दे)

च.

१. पाश हस्त गणेश हरण! प-

लाशनारिनुतेश! वरद! कु-

शेशयारिधराशरेभमृ-

गेश! सप्तऋषीश! देव (दे)

२. नीलगळ! सुरजालनुत! नत-

पाल गिरीश! विशालफाल कृ-

पालवाल! सुशील! गौरी-

लोल! शिव! मां पालयाद्भुत (दे)

३. नागपूजित! नागदनुजह-

र! अगमर्दनवागाधिपविनु-

तागुणितगुण! रागमददू-

राघहर! श्रीत्यागराज (दे)

"DĒVA SRĪTAPASTĪRTHA" (Madhyamāvati)

Oh Mahādeva! Pray, grant me devotion to you and protect me soon.

भैरवि — 'ललिते श्रीप्रवृद्धे' — आदि

प.

ललिते! श्रीप्रवृद्धे! श्रीमति! लावण्यनिधिमति (ल)

अ.

तेलिविनि वर्धिल्लु श्रीतपस्तीर्थनगरनिलये (ल)

च

१. तेलियनि बालुडगादा? अंब!
तेलिवि नी सोम्मुगादा?
चलमु सेय मरियादा?
चल्लनि माटलु बल्क रादा? (ल)

२ ब्रोचुवारिलनु लेक
जूचि जूडक पराका?
यी सुजनुल वेडग लेक
ने दासुड नीवे गति गाक; (ल)

३. कन्न तल्लि शुभवदने; मी-
यन्न दयकु पात्रुडने!
तिन्नग शरणु जोच्चितिने;
त्यागराज मानस सदने! (ल)

"LALITĒ SRĪ PRAVRIDDHĒ" (Bhairavi)

Oh Lalite! Pravriddha-Srīmati of Srītapastīrtha! Oh Mother of beauty and ever-growing wisdom! Am I not an

ignorant boy? Are you not the custodian of wisdom? Is it proper that you should be indifferent towards me? Won't you say a few words of comfort to me?

I have no one else in the world to protect me. Unable to bring myself to beg of people of this world, I have approached you as your devotee.

I have become a befitting recipient of your brothers' grace. I have straight sought refuge under you.

काम्भोजि -- 'महितप्रवृद्ध' -- चापु

प.

महित! प्रवृद्धश्रीमति! गुहगणपतिजननि (म)

अ.

पाहि वदनजितसुधाकरे! श्रीकरे!
पाहि सुगुणरत्नाकरे! (म)

च.

१. देहि, चरणभक्तिमखिलदेहिनि, सदाशुभफल-
दे! हिमगिरितनये! वैदेहीपसहोदरि! (म)

२ वाहिनीशसन्नुते! नवाहिभूषवल्लभे! भ-
वाहिनीलकंठि! सिंहवाहिनि जननि (म)

३ पार्थसन्नुतप्रिये! पदार्थे (?) ऽपुण्यदूरे! कामि-
तार्थफलदे! श्रीतपस्तीर्थपुरनिवासिनि! (म)

४. राजशेखरात्मभूवि-राजराजसन्नुते ! स-

रोजदलनिभाक्षि ! त्याग-राजभाग्यदायकि ! (म)

"MAHITA PRAVRIDDHA" (Kambhōji)

Oh Mother Pravriddha-Srīmati ! Pray, protect me and grant me devotion to your blessed feet !

तोडि – 'गति नीवनि' – आदि

प.

गति नीवनि ने कोरि वच्चिति तल्लि ! पराका ? (ग)

अ.

मतिनि एन्तो वेतकि सम्मतिनि, श्रीप्रवृद्धश्री-

मति ! नी पदयुगमुलनें नेरन-

म्मितिनि, ब्रोवुमिक निजदासुलकु (ग)

च

१. परमौ श्रीतपस्तीर्थ न-

गरमन्दु नेलकोन्न ; परमानन्दी ! पोगड

तरमा ब्रह्मकैनन्नु ?

धरलो नीसरिगान ; तल्ली नीवाडनु गाना ?

परितापमु लेल्ल दोलग यारक

पुरनाथुल जतगूडि यभीष्ट

वरमुलिच्चु दैवमु नीवनु मनु

स्थिरमतुले गाचिनारु गनुक (ग)

२. ई पुरमुन बागु
कापुरमु सेयुवा-रैपुण्यमु जेसिरो ?
श्रीपुरनिलये ! प्रापुकोरियुन्नानु
अम्ब परुलनेनु वेडगलेनु ;
जूपु जूपु सेयक ; नीवे दरि-
दापु गानि अन्यु लेवरु ? नायेड
रेपु मापनक नी महिमलु बलु-
गोपुरंबुगानि ; सुजनि ! (ग)

३. राकाशशिवदने ! सर्वलोकनायकि !
विनुमाय ने वेल्पु-
ल कादियौ-नी कटाक्षमु चेत
येक चित्त मैनन्दुकु, अम्ब !
इङ्क निर्दय ग्रेंदुकु !
नीकनि धनधान्यमुल कोरकु ई
लोकुलने माटि माटि कडगुट चौकगानि नी
कीर्तिकि नेंदाक विन्नविंतु ; त्यागराजुनि (ग)

"GATI NĪVANI" (Tōdi)

Oh Mother! why this forgetfulness? After prolonged search and being convinced that you are the sole refuge of true devotees, I have come to you and fixed my faith in your holy feet. Protect me now.

Is it possible even for Brahma to praise you adequately? O Goddess of the form of supreme bliss, residing at Srī-tapastīrtha! There is no equal to you on earth. Am I not

yours? You have afforded protection to the kings of the earth, who, seeing that they are not fully free from their troubles, have joined together and approached you with firm faith that you are the only saviour that fulfills desires.

It is not known what great merit people would have acquired to live in this place. O Goddess, residing in Sri-pura! I have sought your support. I cannot beg of others. Pray, do not treat me with indifference. You and none else are my sole refuge. Do not put me off. Your glories are infinite.

Oh Queen of the Universe! Goddess Māyā, Mother of the Gods! Listen. I have become single-minded in my devotion through your grace. Why this compassionlessness towards me? **When I have you as my prop, it is undignified for me to beg of people of this world for food and money.** Further, it is not in keeping with your glory.

स्वरभूषणि — 'वरदराज निनु' — रूपकम्

प.

वरदराज निनु गोरिवच्चिति म्रोक्करा (व)

अ.

सुरुलु मुनुलु भू-सुरुलु चुट्टि चुट्टि सेविञ्चे (व)

च.

वरगिरि वैकुंठ मट वर्णिम्प दरमुगादट
निर्जरुलनु तारकललो चन्द्रुडै
मेरयुदुवट वर त्या-
गराजनुत ! गरुडसेव जूचि (व)

"VARADARĀJA" (Swarabhūshani)

Oh Varadarāja! Worshipped by Devas, Munis and Brāhmans! I have come here seeking you, having had darsana of your Garuda Seva; I prostrate before you. Your place (Hastigiri) is considered to be Vaikuntham itself and is beyond all description. You shine among the Devas like the moon among the stars.

मध्यमावति -- 'विनायकुनि' -- आदि

प.

विनायकुनि वलेनु ब्रोववे, निनु
विना वेल्पु लेवरम्म ? (वि)

अ.

अनाथरक्षकि ! श्रीकामाक्षि ! सुजनाघमो-
चनि ! शंकरि ! जननि ! (वि)

च.

१. नराधमुलकुनु वरालोसग नुं-
ड रामुलै भूसुरादि देवतु-
लु रायडिनि जेदरादु ; दयजू-
ड रादा ? कांचीपुरादिनायकि ! (वि)

२. पितामहुडु जनहितार्थमै नि-
न्नुता तेलियवेड ताळिमि गल य-
वतार मेत्ति ; यिकनु तामसमु से-
य ताळ जालमु ; नतार्तिहारिणि (वि)

३. पुरान दयचे गिरालु माकुनि-
कि राजेसि ब्रोचु राजधरि ! त्या-
गराजुनि हृदय सरोज मेलै-
नसोदरि ! पराशक्ति ! ननु (वि)

"VINĀYAKUNI VALENU" (Madhyamāvati)

Oh Sri Kāmākshi ! Protector of the forlorn ! Pray, bless me as you would do Vināyaka, your own son ! Which other God can do this except you ? When you are there to grant boons even to the worst of human beings, Brahmans and devatas should not find themselves in distress. Should you not show mercy ? In response to Brahma's pleading for the sake of humanity, you have incarnated in the world in a benign and sātvic form. If you delay still, I connot bear. Let your kind words go to me and bless me.

मध्यमावति — 'वेंकटेश निनु' — आदि

प.

वेंकटेश निनु सेविंपनु पदि-
वेल कनुलु गावलेनय्या (वे)

अ.

पंकजाक्ष परिपालित मुनिजन
भावुकमगु दिव्यरूपमनुगोन्न (वे)

च.

१. एक्कुव नीवनि दिक्कुलु बोगड
अक्करगोनि मदिसोकि कनुगोन

निक्कमु नीवे मक्कुन श्रोवुत-
लुक्कनि मेरसे चक्क तनमुगल (वे)

२. एनोमु फलमो नी नामामृत-
पानमु यनु सोपानमु दोरिकेनु,
श्रीनायक ! परमानन्द नी सरि
गानमु शोभायमानांघ्रुलु गल (वे)

३. योगिहृदय नीवेगतियनु जन-
भागधेय ! वरभोगीशशयन !
भागवतप्रिय त्यागराजनुत
नागाचलमुपै बागुग नेलकोन्न (वे)

"VENKATĒSA NINU" (Madhyamāvati)

Oh Venkatesa who has taken abode on Seshāchala and in the hearts of yōgis! One should have myriad eyes to see you in glory with such a beautiful rūpam. You are praised on all sides that you are the highest of the deities; your mere darsana will surely secure salvation for those who pine with devotion for you. As probably the result of some meritorious deed of mine, I have tasted the nectar of thy sweet name and have thus secured a stepping stone to reach you, whose feet shine with incomparable brilliance.

गौळिपन्तु - 'तेर तीयग' - आदि

प.

तेर तीयग रादा ? लोनि,
तिरुपति वेंकटरमण ! मत्सरमनु (ते)

अ.

परमपुरुष ! धर्मादि मोक्षमुल
पार दोलुच्चुन्नदि, नालोनि (ते)

च.

१. मत्स्यमु याकलि गोनि गालमुचे
मग्नमैन रीति नुन्नदि ;
अच्चमैन दीप सन्निधिनि मरु
गङ्गबडि चेरच्चिनट्टुन्नदि ; (ते)

२. इरवोन्दग भुजियिंचु समयमुन
यीग दगुलु रीतिनुन्नदि ;
हरिध्यानमु सेयुवेळ चित्तमु
यंत्यजु वाडकु बोयिनट्टुन्नदि (ते)

३. वागुरमनि तेलियक मृगगणमुलु
वच्चितगुलु रीति नुन्नदि ;
वेगमे नीमतमु ननुसरिच्चिन
त्यागराजनुत ! मदमत्सरमनु (ते)

"TERA TĪYAGA RĀDA" (Gowlipantu)

Oh Tirupati Venkataramana! Supreme Being! Could you not remove the screen of anger, arrogance and jealousy, which, taking a firm stand within me, keeps me out of the reach of Dharma and other purushārthas including mōksha? As the effect of this screen I am in the position of a hungry fish that gets ruined by grasping the bait in the angle. It effectively hides from vision the immaculate light of the

lamp (Jnāna). I am in the plight of one who, while happily taking his dinner, gets a fly (ajnāna) stuck in his throat. This screen creates confusion in me, as in the case of a man, who, while engaged in worship, allows his mind to wander over the chandalas' quarters. By the existence of this screen, my mind gets caught by evil, just as ignorant beasts are got in the hunter's net.

I have been following you faithfully. (Pray promptly remove the screen).

पन्तुवराळि — 'शम्भो महादेव' — रूपकम्

प.

शम्भो ! महादेव ! शंकर ! गिरिजारमण ! (शं)

अ.

शम्भो ! महादेव ! शरणागतजनरक्षक
अम्भोरुहलोचन ; पदांबुजभक्तिं देहि ; (शं)

च.

परमदयाकर मृगधर हर ! गङ्गाधर धरणी-
धरभूषण ! त्यागराजवरहृदयनिवेश
सुरबृन्द किरीट मणि वरनीराजितपद गो-
पुरवास ! सुन्दरेश गिरीश ! परात्पर ! भवहर (शं)

"SAMBHŌ MAHĀDĒVA" (Pantuvarāli)

Pray, vouchsafe to me devotion to your holy feet — Oh Mahādeva !

शंकराभरणम् – 'सुन्दरेश्वरुनि' – आदि

प.

सुन्दरेश्वरुनि जूचि मुरुल जूड मनसु वच्चुना ? (सुं)

अ.

अन्दमुगल वर काशिकि समान-
मैन गोपुरमन्दु वेलयु मा (सुं)

च.

१. चरणमुलनु बङ्गारु नूपुरमुलु
करमुल रवकंकणयुगमुलु श्री-
करमुखमुन कस्तूरितिलकमु
मेरयुचुनुण्डु लावण्यमु गल (सुं)

२. ओक चो ब्रह्मादिसुरुलु
ओक चो निर्जरवारतरुणुलु
ओक चो तुम्बुरुनारदादुलु
ओक चो भक्तुलेल्ल बाड्ड (सुं)

३. राजराजुनिकि चेलिकाडयिन
राजशेखरुनि गोपुरनिलयुनि
राजसगुणरहितुनि श्री त्याग-
राजपूजितुनि रजितगिरीशुनि (सुं)

"SUNDARESWARUNI" (Sankarābharanam)

Will one have the mind to see any other God after having had darsanam of our beautiful Sundareswara? He

has his abode in Kovūr, equal in grandeur to Kāsi ; his legs have golden anklets, his hands have tinkling bracelets ; on his forehead shines Tilaka of Kastūri ; on one side are marshalled Brahma and other gods, on another the heavenly damsels. In one place Tumburu, Nārada and in another, all devotees sing his glories.

शहान — 'ई वसुध' — आदि

प.

ई वसुध नीवंटि दैवमुनेंदु गानरा ; (ई)

अ.

भावुकमु गल्गि वर्धिल्लु-कोवूरि सुंदरेश गिरीश ! (ई)

च.

आसचे अरनिमिषमु नीपुर-
वास मोनर जेयुवारि मदि
वेसट लेल्लनु दोलगिञ्चि धन-
रासुल्ल नायुवुल्ल
भूसुर भक्तियु तेजमुनु नोसगि
भुवनमन्दु कीर्ति गल्गजेयु
दासवरद ! त्यागराजहृदय नि-
वास ! चिद्विलास ! सुंदरेश ! (ई)

"Ī VASUDHA" (Sahâna)

I have not seen in this world another God like you, Oh ! Kōvuri Sundaresa, shining with ever-increasing glory ! Even

if one resides in your holy place only for half a minute, with devotion, you generously remove all worries from his mind, vouchsafe to him wealth and longevity, devotion to Brāhmans, tejas and undying fame in the world.

खरहरप्रिय – 'कोरि सेविंपरारे' – आदि

प.

कोरि सेविंपरारे-कोर्कें लीडेर (को)

अ.

श्री रमणीकरमौ को-वूरि सुंदरमूर्तिनि (को)

च

सुरुलु वेयि वन्ने बंगारु विरुलचे पूजिञ्चग भू-
सुरुलु सनकादि मौनि-वरुलु नुतिंपंग
शिरुलित्तुननि कोलुवै युंडु-श्रीसौन्दर्यनायिका-
वरुनि ! श्री त्यागराजवरदुनि ! परमात्मुनि ! हरुनि (को)

"KŌRI SĒVIMPARĀRĒ" (Kharaharapriya)

Come and worship the beautiful Sundaramūrti of Kōvūr and have your desires fulfilled. Devas are worshipping with high class golden flowers; Brāhmans and sages like Sanaka are praising him. He is promising the grant of prosperity to devotees.

कल्याणि -- 'नम्मि वच्चिन' -- रूपकम्

प.

नम्मि वच्चिन नन्नु नयमुग ब्रोववे (न)

अ.

कोम्मनि वरमुल नोसगु-कोवूरि सुंदरेश (न)

च.

वेदपुराणागमशास्त्रादुलु गुमिगूडि
पादमुलनु गन जालक बतिमालिवेड
नादरूप! श्री सौन्दर्यनायकीपते भेद-
वादरहित श्री त्यागराज वरद! सुन्दरेश्वर! निनु! (न)

"NAMMI VACHCHINA" (Kalyāni)

Oh Sundarēswara! Treat me who have come to you with true faith, fairly and justly, you who beckon people and grant boons. You have been graciously pleased to incarnate on the earth as the Lord of Soundaryanāyakī at the imploring request of the Vedas, Āgamas and Sāstras, which had not been able to have darsanam of your holy feet.

सावेरि - 'कन्नतल्लि' - आदि

प.

कन्नतल्लि! नीवु नापाल
गलुग, गशि जेन्दनेल? नम्म! (क)

अ.

वेन्नयुंड नेतिकेव्वरैन
व्यसन पड्डुदुरा ? त्रिपुरसुंदरि ! (क)

च.

एल्लवारि धनमुलश्वमुलु मरि
एक्कुवैन गट्टिमिद्देलन्नियु
कल्लगानि कन्नवारुलगाचु सु-
खमु सुन्नयनुचुनु
उल्लमुननु बागदेलुसुकोटिनि
यूरक धनिकुल संभाषण ने
नोल्ल मायलनि देलिसि रज्जुपै
नुरग बुद्धि जेंदनेलनम्म ? ननु (क)

२. पलुकु मंचिगानि बांध-
वुलु मरि बावमरदु लक्क लन्नत-
म्मुलु कलिमि जूचुवारु लेमिनि क-
नुल गानरारु यनुचुनु
दलचुकोन्न वेतुकवारि मायल त-
गल जालनम्म, मरुमरीचि
कलनु जूचि नीरनुचु भ्रमसि
कंदुरा आदिपुर विहारिणि ननु ! (क)

३. कनकभूषणमुलु बेट्टि मरियु सो-
गसु जेसि पालु बोसि पें-
चिन तनुवु सतमु गादु ; निर्मल

तन मिंचुक लेदु यनुचुनु
अनुदिन मोनरिंचु सत्क्रिय नी
कनि पल्किन, त्यागराज रक्षकि !
विनु मन्निंप नीवनि येरिगि वेल्पुल वे-
रनि येंतुर ? त्रिपुरसुन्दरि ? (क)

"KANNA TALLI" (Sāvēri)

Oh my mother! When you are by my side to prop me, why should I worry myself? When one has butter in his hand, why should he cry for ghee?

I have realised that wealth, horses, huge buildings, etc owned by people are all unreal and that no protection can be given to one by others. I am not at all fond of the vain talk of the rich, Knowing that all these are māyā, why should one mistake a rope for a snake?

Sweet-tongued relations, brothers-in-law; sisters and brothers, are with us when we are in plenty; they desert us when we are in poverty. Realising this, I connot allow myself to fall a victim to their tricks. Will any one mistake a mirage for real water?

This body adorned with golden ornaments and nourished with milk is not permanent. Seeing that there is not even an iota of purity, Tyāgarāja has dedicated all good work done by him every day to you and has regarded everything including devatas as yourself.

कल्याणि — 'सुन्दरी नी दिव्य' — आदि

प

सुन्दरि नी दिव्य रूपमुनु-जूड तनकु दोरिकेनम्म (सुं)

अ.

मन्दगमन नी कटाक्ष बलमो ?

मुन्दटि पूजाफलमो ? त्रिपुर (सुं)

च.

१. भुविलो वरमौ श्रीमदादि-

पुरमुन नेलकोन्न नी सोगसु विनि

सुविवेकुलैन ब्रह्मादि

सुरलु गुम्पुगूडि

कविवासरकु सेव कनुङ्गोन गल्गु-

गुना यनि करगुचु, मदिलो

दिविदत्तरमु बड्चु नुण्डगा

दीन जनार्तिहारिणि त्रिपुर (सुं)

२ कलिलो दीनरक्षकि यनि सभ

गलिगिन तावुन पोगड्डुनम्म

सललित गुण करुणा-

सागरि ! नीसाटि येवरम्म ?

अलसि वच्चिनन्दुकु नामनसु

हायिजेन्दुना यनि युण्डग, मरि

कलकलमनि सुरसतुलु वरुसगा

कोलुवु शुक्रवारपु मुद्दु त्रिपुर (सुं)

३. नन्नु गन्न तल्लि ! नाजन्ममु
नाड्डु सफलमायेनम्म ; इपुड्डु,
घन दरिद्रुनिकि पैकमुवले
कनुल पण्डुवुगा
वनजनयन ! येण्डु पैरुलकु
जलमुचले शुभदायकि ! काम
जनकुनि सोदरि ! श्रीत्यागराजु
मनोहरि ! गौरि ! (सु)

"SUNDARĪ NĪ DIVYA" (Kalyāni)

Oh Tripurasundarī! Is it the effect of your grace or the fruit of my past worship that I have been privileged to have darsanam of your divine form, while the wise Gods, having heard of the beauty of you who are at the sacred Ādipuri, feel worried and excited whether it would be possible for them to have the grand Sukravāra-darsana of yours?

Having heard it proclaimed in congregations that in this yuga you are the protector of the distressed, I have rushed to you with great trouble in expectation of enjoying peace of mind.

Oh my mother! I have to-day achieved the purpose of life in that I have feasted my eyes with your darsan and stand in the position of a poverty-stricken man coming by wealth, and of withering crops suddenly getting water.

आरभि — 'सुन्दरि निनु वर्णिम्प' — चापु

प.

सुन्दरि निनु वर्णिम्प ब्रह्मादि
सुरलकैन तरमा (सुं)

अ.

कुन्दरदने! सनन्दनादि वन्दिते! नेनेन्त! त्रिपुर (सुं)

च.

१. कलकलमनु मुखकळलनु गनि
कलुवल राजु भुविकि राडाये;
चेलगु नी लावण्यमुनु गनि
थलनाडे वलराजु गानकपोये;
निलुवरमगु नी गम्भीरमुनु गनि
जलराजु जडवेसुडाये;
बलमैन धीरत्वमुनु गनि कनका-
चलुड्ड ता शिलरूपुडाये; त्रिपुर (सुं)

२. कनुलनु गनिसिग्गुबडि गण्डु
मीनुलु वनधि वासमु जेथनाये;
जननि नी चिरुनव्वु कान्ति सोकि
शिवुडनुपममौ शुभ्रुडाये;
मिनुकुसोम्मुलचेलकान्तुल
मेरुपुल कनि निमिषमु निलुवदाये,
कनकाङ्गि नी स्वरमुनु विनि वाणि भ-
गनि जिह्वनु ता पूनिकाये; त्रिपुर (सुं)

३. पावनमुनु जेयु बिरुदुनि गनि, भक्त
पापमु पारि पोनाये ;
येवेळ नी दयचेत सत्कवुलेन्न
काव्यमुलनु चेयनाये ;
मा वरुनिकि चेल्लेलनु सन्तोषमुन
देवि पेद्दलु बल्कनाये ;
भाविंचि नी पादमुन त्यागराजु
भावुकमनुकोननाये ; त्रिपुर (सुं)

"SUNDARI NINU VARNIMPA" (Ārabhi)

Oh Tripurasundarī! When it is not possible even for Brahma and other Devas to describe you, how can I? Seeing the radiance of your graceful face, the moon dare not come to the earth Seeing your exquisite beauty, Manmatha disappeared long ago; seeing the majesty of your pose, the ocean became stupefied and motionless; seeing your firmness, mount Meru became a rock; seeing your eyes, fishes became ashamed and betook themselves to the ocean; seeing the charm of your lovely smile, Lord Siva became peerlessly white (pale); seeing the brilliance of your jewels and garments, lightning became unsteady, unable to stand even for a minute; hearing your sweet voice, Saraswatī had to take her abode in her husband's tongue; seeing your glory which purifies every thing, the sins of devotees had to flee away.

By your unceasing grace, poets have been able to produce lasting literary works; the wise and the holy have spoken of you as the sister of Srī Mahāvishnu!

Meditating on your blessed feet, Tyāgarāja cherishes them as his treasure.

बेगड – 'सुन्दरि नन्निन्दरिलो' – रूपकम्

प.

सुन्दरि नन्निन्दरिलो-जूचि ब्रोववम्म ! त्रिपुर (सुं)

अ.

सन्दडियनि , यिन्दुमुखि जालमु वद्दम्म ; त्रिपुर (सुं)

च.

१. बाले पालितसुरबाले गमनजितम-

राळे ! स्वकृताखिल-

लीले ! तिलकाङ्कितफाले ! नी भक्तियु मेले

नीदय रादेले तल्लि त्रिपुर (सुं)

२. वाणि विनुते शुकपाणि !

वरशेष वेणि ललिते क-

ल्याणि ! साम्बशिवुनि राणि ! माधुर्य-

वाणि ! नम्मिति पूबोणि ! (सुं)

३. वारीशस्तुतगम्भीरि ! यादिपुरवि-

हारि ! दीनजनाधारि ! नगराजकु-

मारि ! दुष्कर्मविदारि ! त्यगराजु-

कोरियुन्न त्रिपुर (सुं)

"SUNDARI NANNINDARILŌ" (Bēgada)

Oh Tripurasundari! Pray, find me out in the crowd and bless me! Don't ignore me because it is all crowded here. Why don't you show compassion?

शुद्धसावेरि - 'दारिनि तेलुसुकोंटि' - आदि

प.

दारिनि तेलुसुकोंटि त्रिपुरसुं-
दरि निन्ने शरणंटि (दा)

अ.

मारुनि जनकुडैन मा दशरथ कु-
मारुनि सोदरि! दयापरि! मोक्ष (दा)

च.

१. अम्ब! त्रिजगदीश्वरि मुखजितविधु-
बिम्ब! यादिपुरमुन नेलकोनु कन-
काम्बरि! नम्मिनवारिकभीष्ट व-
रंबु लोसगु दीनलोकरक्षकि!
अम्बुजभव पुरुहूत सनन्दन
तुम्बुरुनारदुलन्दरु नीदु प-
दंबुनु कोरि सदा नित्यान-
न्दांबुधिलो नोललाडुचुण्डु (दा)

२. महदैश्वर्य मोसगि तोलि कर्म
गहनमुनु गोट्टि, श्रोचु तल्लि !
गुह गजमुख जननि ! यरुण पंके-
रुहनयने योगिहृत्सदने !
तुहिनाचल तनया ! नीं चक्कनि
महिमातिशयंबुल चेतनु यी-
महिलो मुनि गणमुलु प्रकृति वि-
रहितुलै नित्यानन्दुलैन (दा)

३. राजितमणिगणभूषणि ! मदगज-
राजगमनि ! लोकशङ्करि ! दनुज-
राजगुरुनिवासरसेव तन-
केजन्मफलमो ? कनुगोंटिनि ;
आजन्ममु पेद्दलु तम मदिलो
नी जपमे मुक्तिमार्ग मनुकोन
राजशेखरुण्डगु श्री त्याग-
राजमनोहरि ! गौरि ! परात्परि ! (दा)

"DĀRINI TELUSUKONTI" (Suddha Sāvēri)

Oh Merciful Goddess! Sister of my Srī Rāma! I have now known the way to salvation and have sought refuge in you alone. I have learnt the path by following which Brahma, Indra and other Gods and devotees have reached the ocean of eternal bliss and swam in it, and I have found in you the

protector of the distressed and the fulfiller of the desires of those who have faith in you.

You are the mother that confers inestimable prosperity and wealth, that protects devotees, destroying the wilderness of their past karma. I have now understood how great sages of the world, by the glory of your grace, have freed themselves from the bondage of worldiness and attained eternal bliss.

That I have been privileged to witness the Friday worship of yours is due to my past lives' merits.

I have learnt why great men consider that your japam alone throughout one's life is the way to salvation.

Sangīta

Sadbhakti-Sangīta-Prasamsā

Śushka-Sangīta-garhana

रीतिगौळ – 'रागरत्न' – रूपकम्

प.

रागरत्न मालिकचे रंजिल्लुनट हरि, शत (रा)

अ.

बागसेविंचि सकल-भाग्यमोन्दुदामु रारे (रा)

च.

नैगम षट्छास्त्र पुरा-णागमार्थ सहितमट
योगिवरुलु यानन्दमु-नोंदेडु सन्मार्गमट
भागवतोत्तमुलु गूडि बाडे कीर्तनमुलट
त्यागराजु कडतेर-तारकमनि चेसिन शत (रा)

"RĀGA RATNA MĀLIKA" (Rītigowla)

Srī Hari is resplendently shining with the garland of songs in hundred gems of Rāgas, composed by Tyāgarāja for his salvation from Samsāra. Come, we shall sing well and attain all the blessings. These songs contain the significance of the Vedas, the six Sāstras, Purānas and Āgamas. They show the path by which the great Yōgis attain bliss. The songs are sung by eminent Bhāgavatars in congregation.

श्री 'नामकुसुम' – देशादि

प.

नामकुसुममुलचे पूजिंचे
नरजन्ममे जन्ममु-मनसा (ना)

अ.

श्रीमन्मानसकनकपीठमुन
चेलग-जेसिकोनि वरशिवराम (ना)

च.

नादस्वरमुनु वरनवरत्नपु
वेदिकपै सकललीलावि-
नोदुनि, परमात्मुनि, श्रीरामुनि
पादमुलनु, त्यागराज-हृद्भूषणुनि (ना)

"NĀMA KUSUMAMULACHĒ" (Srī Rāgam)

Oh Mind! That human life is a really blessed life in which the Lord is installed on the golden throne of thought

and worshipped with flowers of His Holy names like Siva and Rāma.

Place Him, the reveller in the sport of Universe, the ornament of Tyāgarāja's heart, on the gem-bedecked seat of Swaras born out of Nāda and worship His holy feet with the flowers of His Names.

श्रीरञ्जनि — 'सोगसुगा मृदङ्ग' — रूपकम्

प.

सोगसुगा मृदङ्गताळमु जतगूर्चि निनु
सोक्कजेयु धीरुडेव्वडो (सो)

अ.

निगमशिरोर्थमु गल्गिन-निजवाक्कुलतो, स्वरशुद्धमुतो (सो)

च.

यति विश्रम सद्भक्ति विरति द्राक्षारस नवरसयुत
कृतिचे भजियिंचु युक्ति त्यागराजुनि तरमा ? श्रीराम ! (सो)

"SOGASUGĀ MRIDANGA" (Srīranjani)

Where is that great man who, to the accompaniment of Mridanga and Tāla, makes you delight and adores you with the songs which have words that convey the true spirit of the Upanishads, have correctness of the notes, rhythmic pauses, true devotion, dispassion, simplicity and elegance and the nine Rasas? Is it possible for Tyāgarāja to do it?

साळगभैरवी — 'संगीत शास्त्र ज्ञानमु' — देशादि

प.

संगीत शास्त्र ज्ञानमु-सारूप्य सौख्यदमे, मनसा ! (सं)

अ.

शृङ्गाररसाद्यखिलसारपू-

रितरामकथानन्दाब्धियुत (सं)

च.

प्रेमभक्ति सुजन वात्सल्यमु

श्रीमद्रमावरकटाक्षमु

नेमनिष्ठयशोधन मोसंगुने

नेर्पु गल्गु त्यागराजु नेर्चिन (सं)

"SANGĪTA SĀSTRA GNĀNAMU" (Sālagabhairavī)

Music, as learnt and practised by discriminating Tyāga-rāja, when it has the blissful ocean of Rāmakathā full of all rasas for its subject, is capable of securing for one the bliss of Sārūpya, affection, devotion, attachment to good men, the Lord's grace, austerities, meditation, glory and wealth.

मुखारि - 'चिन्तिस्तुन्नाडे' - आदि

प.

चिन्तिस्तुन्नाडे यमुडु (चिं)

अ

संततमु सुजनुलेल्ल-सद्भजन जेयुट जूचि (चिं)

च.

१. शूल पाश धृत भट जालमुल जूचिमरिमी
कोलाहलमु छुड्गु कालमाये ननुचु (चिं)

२. वारिधि शोषिम्प जेयु क्रूर कुंभजुनि रीति
घोर नरकादुल नणचु तारक नाममुनु दलचि (चिं)

३. दारि तेलियलेक तिरुगु-वारलैन चाल्लनंटे
सारमनि त्यागराजु संकीर्तनमु बाडेरनुचु (चिं)

"CHINTISTUNNĀDĒ" (Mukhāri)

Seeing all the good men doing bhajana all the time, Yama has become anxious.

Looking at his emissaries armed with tridents and nooses, Yama has begun to think that the time has come for their enthusiasm to subside.

As people have taken to the Tārakanāma that destroys the terrible hell, even as formidable Agastya dried up the ocean, Yama has become anxious.

Yama has become anxious that even those, who wander without knowing the true path and would thereby come to him, are (now) singing the meritorious songs of Tyāgarāja.

शंकराभरणम् - 'स्वरराग सुधारस' - आदि

प.

स्वररागसुधारसयुत भक्ति
स्वर्गापवर्गमुरा ; ओ मनसा (स्व)

अ.

परमानन्दमनु कमलमुपै
बक मेक्मु चेलगि येमि ? मनसा (स्व)

च.

१. मूलाधारज नादमेरुगुट
मुदमगु मोक्षमुरा ;
कोलाहल सप्तस्वर गृहमुल
गुरुते मोक्षमुरा ; ओ मनसा (स्व)

२. बहु जन्ममुलकु पैनि ज्ञानियै
बरगुट मोक्षमुरा ;
सहज भक्तितो रागज्ञान
सहितुडु मुक्तुडुरा ; ओ मनसा (स्व)

३. मद्दळ ताळ गतुलु तेलियकने
मर्दिञ्चुट सुखमा ?
शुद्धमनसु लेक पूजजेयुट
सूकर वृत्तिर ; ओ मनसा (स्व)

४. रजत गिरीशुडु नगजकु देल्पु स्व-
रार्णव मर्ममुलु
विजयमुगल त्यागराजुडेरुगे
विश्वसिञ्चि देलुसुको ; ओ मनसा (स्व)

"SWARARĀGASUDHĀ" (Sankarābharanam)

Devotion associated with the ambrosia of Swara and Rāga is verily paradise and salvation, O Mind! What is the

good of a crane and a frog trying to frolick over the lotus of Brahmānandam! To know and realize the nature of Nāda, originating from Mulādhāra, is itself bliss and salvation. Likewise is a knowledge of the various resonant sthānas (parts of the body) from which emanate the glorious Sapta-swaras. One attains salvation when he becomes a Jnāni after several births; but he who has knowledge of rāgas along with natural devotion is indeed a liberated soul.

Can happiness be had merely by thumping without the least knowledge of mridangam, tālam, and gati? Similarly a man doing worship without purity of mind is no better than a pig.

A deep knowledge of the secrets of the Swarārnava, imparted to Pārvatī by Lord Siva is possessed by blessed Tyāgarāja. Learn them from him, Oh Mind! by approaching him with faith.

धन्याशि – 'संगीत ज्ञानमु' – आदि

प.

संगीत ज्ञानमु भक्तिविना-सन्मार्गमु गलदे ? मनसा ! (सं)

अ.

भृङ्गि नटेश समीरज घटज म-

तङ्ग नारदादुलुपासिंचु (सं)

च.

न्यायान्यायमुलु देलुसुनु जगमुलु
मायामयमनि देलुसुनु दुर्गुण
कायजादि षड्रिपुल जयिंचु
कार्यमु देलुसुनु, त्यागराजुनिकि (सं)

"SANGĪTA GNĀNAMU" (Dhanyâsi)

Knowledge of Sangīta (Music), bereft of devotion, is valueless and cannot secure salvation. The music practised by Bhaktas like Bhringi, Natesa, Ānjaneya, Agastya, Matanga and Nārada can alone secure it.

Tyāgarâja, who is able to distinguish between Nyâya and Anyâya, who knows that the world is Māyā and who knows also how to conquer the six inward enemies of man, Kâma etc., knows this matter well.

शंकराभरणम् – 'मरियाद' – आदि

प.

मरियाद गादुरा (म)

अ.

करुणाकर ! वारिनि वीरिनि-सरिजेसि चूंचु चुंडुनदि (म)

च.

रागमु ताळमु रक्ति भक्ति ज्ञान
योगमु मरि यनुरागमु लेनि
भागवतुलुदरशयनुले गानि
त्यागराजार्चित तारक चरित ! (म)

"MARIYĀDA GĀDURA" (Sankarābharaṇam).

Oh Merciful Lord! It is not becoming of you to treat alike all and sundry. Bhāgavatas who have no knowledge of music (Rāga-Tāla), no real devotion and love, no Jnāna Yōga or sympathy live only an animal life!

देवगान्धारि -- 'सीतावर संगीत' -- आदि

प.

सीतावर ! संगीत ज्ञानमु धात व्रायवलेरा ! राम ! (सी)

अ.

गीताद्यखिलोपनिषत्सार-भूत जीवन्मुक्तुडगुटकु (सी)

च.

आकाश शरीरमु ब्रह्ममने

आत्मारामुनिता सरिजूचुचु

लोकादुलु चिन्मयमनु सुस्वर-

लीलुडौ त्यागराज सन्नुत ! (सी)

"SĪTĀVARA SANGĪTA" (Dēvagāndhāri)

Oh the Great One, adored by Tyāgarāja who revels in **'suswara'** and has direct vision of Ātmārāma who is none other than Brahman with his body of Ākāsa, and who realises that the Universe is Spirit! To be qualified to be a jīvan-mukta, which is the teaching of the Gīta and all Upanishads, one must be blessed by Brahma with the gift of Sangīta Jnāna.

तोडि — 'कद्दनुवारिकि' — आदि

प

कद्दनुवारिकि कद्दु कद्दनि मोरलनिड्डु
पेद्दलमाटलु ने डबद्दमौनो ? (क)

अ.

अद्दंपु चेक्किलचे-मुद्दुगारुमोमुजूड
बुद्धि गलिगिनद्दि मा वद्द रावदेमिरा ? (क)

च.

निद्दुर निराकरिंचि मुद्दुग दंबुर बट्टि
शुद्धमैन मनसुचे सुस्वरमुतो
बद्दुतप्पक भजियिंचु भक्तपालनमुसेयु
तद्दयशालिवि नीवु-त्यागराजसन्नुत (क)

"KADDANUVĀRIKI" (Tōdi)

They proclaim that for those who consider that He is, He is; will the words of the great become false now ?

Why don't you come before us who desire to see your beautiful face with cheeks shining like mirror ?

You are the compassionate Lord that protects those devotees who sing of you, casting off their sleep, taking a beautiful Tambura, with pure mind, with correct intonation of the swaras and without swerving from the path of tradition.

8

BHAKTI YŌGA

Bhakti-mahima-prasamsā

Samsāra-dōsha-nivāraka

तोडि — 'तप्पिब्रतिकि' — रूपकम्

प.

तप्पिब्रतिकिपोव-तरमा ? राम ! कलिलो (त)

अ.

मुप्पुन विषय तटाकमुन मुनुगक द्रुढमनसै (त)

च.

१. कंचुमोदलु लोहधन-कनकमुलनु जूचि विष-
मंचु मरियु पेंचि कनुचु येंचि यंटनि मनसै (त)

२. नङ्गनाचुल मानगु-यंगवस्त्रमुल बागगु
मुंगुरुलनु गनि यंतरङ्गमुननु याशिंचक (त)

३. जाजिमल्ले मन्दार-सरोजमुलनु मनसार
राजपथमुचे त्यागराजनुतुनि पूजिंचक (त)

"TAPPI BRATIKI" (Tōḍi)

Is it possible in this Kali, Oh Rāma! to escape, with a firm mind, from getting immersed in the dangerous tank of the senses, and survive?

Is it possible to have a mind that can regard valuable metals as poison and potsherd?

Is it possible to remain firm and unattracted at the sight of wily and beautiful women well dressed and with the charm of curly hair?

Without adopting the right royal way and worshipping sincerely the Lord adored by Tyâgarâja with jasmine and other flowers, is it possible to escape getting immersed in the dangerous pond of the senses and survive in this Kali?

उदयरविचन्द्रिका – 'एन्त नेर्चिन' – देशादि

प.

एन्त नेर्चिन, एन्त जूचिन, एन्त वारलैन कान्त दासुले (एं)

अ.

सन्ततम्बु श्रीकान्त स्वान्त सि-
द्धान्त मैन मार्गचिन्त लेनि वा (एं)

च

परहिंस परभामान्यधन परमानवापवाद
परजीवनादुलकनृतमे-भाषिञ्चेदरय्य, त्यागराजनुत (एं)

"ENTA NĒRCHINA ENTA JŪCHINA" (Udayaravichandrikā)

One, who has not bestowed constant thought on the right path that is after the heart of the Lord of Lakshmi, however learned, however extensive his Kshetrātanam (pilgrimage), and however great he may be, is bound to become a slave to women. Such a one is also liable to become addicted to vices like cruelty to others, coveting other's women and wealth, slandering others, living upon others and uttering lies.

सावेरि — 'संसारुलैते' — आदि

प.

संसारुलैते नेमैय्या ? शिखि-पिञ्छावतंसु डेदुटनुण्डग (सं)

अ.

हिंसादुलेल्ल रोसि-हंसादुलगूडि प्र-
शंस जेयुचु नेप्रोद्दु कंसारिनि नम्मुवारु (सं)

च.

१. ज्ञान वैराग्यमुल्ल हीनमैनट्टि भव-
काननमुन दिरुगु मानवुल्ल सदा
ध्यान योगयुतुडै नींनाममु बल्कुचु
नानाकर्मफलमु दानमु जेयुवारु (सं)

२. क्रूरपु योचनल्ल दूरुजेसि तन-
दारपुत्रल बरिचारकुल जेसि
साररूपुनि पाद्सारस युगमुल
सारेसारेकु मनसार पूजिञ्चुवारु (सं)

३. भागवतुल गूडि भोगमुलेल्ल हरि-
के गाविंपुचु वीणागानमुलतो
नागमचरुनि श्रीरागमुन बाडुचु,
त्यागराजनुतुनि बागुग नम्मुवारु (सं)

"SAMSĀRULAITĒ" (Sāvēri)

It matters little if people are samsārikas, (leading family lives)

if they come to feel the presence of the Lord,

if they constantly believe in the Lord, refrain from (evils like) harming others, delight in the company of Sādhus and spend their time in praising the Lord,

if, even being in the world, which discounts Jnāna and Vairāgya, they take to Dhyāna yōga and chant the Lord's holy name, surrendering the fruits of all their karmas,

if they ceaselessly worship whole-heartedly the holy feet of the Blessed Lord, driving away all evil thoughts and making the members of their families do service to Him,

if they, with firm faith in the Lord, join the company of devotees, **surrendering all pleasures as offering to Hari alone**, and sing His praise with Srīrāga on the Vīnā.

तोडि — 'कडतेर रादा' — देशादि

प.

कडतेर रादा ! मनसर! (क)

अ.

एडलेक भजन चेसि नी येडगल्गु निजपुद्ध्वरल देल्लिसि (क)

च.

खलचित्त लौकिकमने श्रुङ्खलमन्दु दगलकने सुल्ल-

ख्लबद्धुनिकि निजदासुडै-वेलसिल्लु त्यागराजु मांटविनिं (क)

"KADATĒRA RĀDĀ" (Tōdi)

Oh Mind! Why do you not listen to the appeal of Tyāgarāja, the true devotee of Srī Krishna and get emancipated from the bonds of vicious worldliness by doing

incessant Bhajana and by using your knowledge in discriminating between the permanent and the impermanent (Satya and Asatya)?

Bhakti Māhātmya.

खरहरप्रिया — 'चक्कनि राजमार्गमु' — आदि

प.

चक्कनि राजमार्गमु लुण्डग

सन्दुल दूरनेल ? ओ मनसा ? (च)

अ.

चिक्कनि पालु मीगड युण्डग

छीयनु गङ्गासागर मेले ? (च)

च.

कंटिकि सुन्दरमगु रूपमे, मु-

क्कंटि नोट चेलगे नाममे ; त्यागरा-

जिंटने नेलकोन्नदि दैवमे, यिटु-

वंटि श्रीसाकेतरामुनि भक्तियने (च)

"CHAKKANI RĀJAMĀRGAMU" (Kharaharapriyā)

Oh Mind! While a good, royal road is available, why take to bylanes? When good milk with cream is available, why should one go in for toddy?

Devotion to Srī Rāmachandra of Ayōdhyā whose bewitching beauty is a feast for the eyes, whose blessed name

is on the lips of Lord Siva and who has taken his abode in the house of Tyāgarāja,—when there is this royal road to salvation, why take to bylanes?

सरस्वती - 'अनुरागमु लेनि' - रूपकम्

प.

अनुरागमु लेनि-मनसुन सुज्ञानमु रादु (अ)

अ.

घनुलैन यन्तर ज्ञानुल केरुके गानि (अ)

च.

वग वगगा भुजियिञ्चु वारिकि तृप्ति यौरीति

सगुण ध्यानमुपैनि-सौख्यमु त्यागराजनुत (अ)

"ANURĀGAMU LĒNI" (Saraswatī)

The mind that is bereft of love (devotion) will not be blessed with the divine Jnāna. This maxim is well known. to enlightened souls. Like unto the satisfaction of one who is served with a variety of dishes is the happiness of one who meditates on the Lord **with attributes** (Saguna Dhyāna).

तोडि - 'एमि जेसिते नेमि' - चापु

प.

एमि जेसिते नेमि ? श्रीराम

स्वामि करुण लेनि वारिललो (ने)

अ.

कामभोहदासुलै श्री रामुनि
कट्टु तेलियनि वारिललो (ने)

च.

१. इम्मु कलिगिते नेमि ? इल्लालिकि
सोम्मु बेट्टिते येमि ?
कम्म विल्तु केळिनि देलिसि येमि ?
तम्मि कंटिवानि करुणलेनिवारिललो (ने)

२ सवमु जेसिते नेमि ? कलिमिनि पुत्रो-
त्सवमु गलिगिते नेमि ?
भुविलोनन्यबीज जनितुनि गोनि येमि ?
शिवकर श्रीरामुनि दयलेनिवारिललो (ने)

३ मेडगट्टिते नेमि ? अन्दुन लान्दरु
जोडु गट्टिते नेमि ?
चेडियलनु मेप्पिंच देलिसितेनेमि ?
ईडुलेनि रामुनि दयलेनिवारिललो (ने)

४. राज्यमेलिते नेमि ? बहुजनुललो
पूज्युलैतेनेमि ?
आज्यप्रवाहमुतो नन्नमिडिते नेमि ?
पूज्युडैन रामुनि दयलेनिवारिललो (ने)

५ गुरुवुतानैते नेमि कंटिकि मेनु
गुरुवै तोचिते नेमि ?
वरमन्त्रमन्युलकुपदेशिञ्चते नेमि ?
वरत्यागराज नुतुनि दयलेनिवारिललो (ने)

"ĒMI JĒSITĒNĒMI" (Tōdi)

Of what avail is anything done by people who have not been blessed with the Grace of Srī Rāma and by people who, being slaves to lust and other passions, are incapable of knowing and understanding the sāstraic commandments of Srī Rāma?

What if they have house, properties and loaded their wives with jewels and what if they are adepts in sexual science, if they have not the Grace of the lotus-eyed one?

What if they perform Yāgas, what if they beget sons to inherit their property, what if they adopt others' sons for that purpose, if they have not the Grace of the auspicious Srī Rāma?

What if they build palatial houses and fit them up with rows of lights, what if they know the art of pleasing women, if they fail to get the Grace of the incomparable Srī Rāma?

What if they rule over kingdoms and command the respect and regard of the public, what if they feed people with rich and sumptuous meals, if they do not get the Grace of the worshipful Srī Rāma?

What if they attain the status of Gurus, what if, for the look, they appear grand and big, what if they initiate *others* in mantras, if they are not blessed with the Grace of Srī Rāma?

बल्हंस -- 'इक गावलसिन' -- आदि

प.

इक गावलसिन देमि मनसा? सुखमुन नुंडवदेमि? (इ)

अ.

अखिलाण्ड कोटि ब्रह्माण्ड नाथु

डन्तरङ्गमुन नेलकोनि युंडग (नि)

च.

१. मुन्दटि जन्ममुलनु जेसिन यघ

बृन्द विपिनमुल का-

नन्द कन्दुडैन सीतापति

नन्दकयुतुडै युण्डग (नि)

२. कामादि लोभ मोह मद-

स्तोम तम्मुलकुनु

सोम सूर्य नेत्रुडैन श्री

रामचन्द्रुडे नी यन्दुण्डग (नि)

३. क्षेमादि शुभमुलनु त्यागराज

कामितार्थमुलनु

नेममुन निच्चु दयानिधि

रामभद्रुडु नीयन्दुण्डग (नि)

"IKA GĀVALASINA DĒMI" (Balahamsa)

Oh mind ! What more is wanted ? Why should you not be happy when the Lord of the whole Universe has firmly taken his abode in you, when Sītāpati, the root of all bliss, is ready with his sword to destroy the forest of your sins committed in previous births, when Srī Rāmachandra himself is by you with the sun and the moon as his eyes to dispel

the darkness of your Kāma, Krōdha, Lōbha, Mōha, Mada and other inward enemies, when the all-merciful Râmabhadra is with you unfailingly to give you prosperity and look after your welfare and fulfil your desires?

शुद्धबंगाळ – 'रामभक्ति' – आदि

प.

राम भक्ति साम्राज्य मेमानवुल कब्बेनो मनसा (रा)

अ.

आमानवुल संदर्शन मत्यन्त ब्रह्मानन्दमे (रा)

च.

ईलागनि विवरिंप लेनु ;

चाला स्वानुभव वेद्यमे ;

लीलासृष्टजगत्त्रयमनें

कोलाहल त्यागराज नुतुडगु (रा)

"RĀMABHAKTI SĀMRĀJYAMĒ" (Suddhabangāla)

The sight of those great souls who have been blessed with the kingdom of Rāmabhakti itself confers supreme Brahmānandam. This bliss does not admit of any description in words; it can only be realised by self-experience.

पन्तुवराळि – 'अप्प रामभक्ति' – रूपकम्

प.

अप्प ! रामभक्ति येन्तो गोप्परा ; मा (य)

अ.

त्रिप्पटलनु बीचिं कंटि-रेप्पवलेनु गाचु मा (अ)

च.

१. लक्ष्मी देवि वलचुना ?

लक्ष्मणुण्डु गोलुचुना ?

सूक्ष्म बुद्धि गल भरतुडु

जूचि जूचि सोलसुना ? मा (अ)

२. शबरि येङ्गिलि निच्चुना ?

चन्द्रधरुडु मेच्चुना

अबल स्वयंप्रभकु दैव—

मचल पदवि निच्चुना ? मा (अ)

३. कपि वारिधि दाटुना

कलिकि रोट गट्टुना

अपराधि त्यागराजु

कानन्दमु हेच्चुना ? मा (अ)

"APPA RĀMABHAKTI" (Pantuvarāli)

How great and grand is Rāmabhakti, devotion to our beloved father Rāma! It stops the wanderings of the mind and protects one as eyelids do the eye (involuntarily). Otherwise, will Lakshmi Devi come down on earth as Sīta to love Rāma? Will Lakshmana serve him? Will sharp-witted Bharata long to be seeing him and get enraptured? Will Sabari offer leavings to Him? Will Lord Siva praise

him? Will the Lord bestow everlasting high status on Swayamprabhā? Can a monkey cross the ocean? Will a woman tie the Lord to a mortar? Will a defaulter like Tyāgarāja get increasing bliss?

कन्नड -- 'इदे भाग्यमु' -- त्रिपुट

प.

इदें भाग्यमु गाक-येमि युन्नदिरा ? राम ! (इ)

अ.

सदा नी पदपङ्कजमुलनु
सम्मतमुग पूजिञ्चुवारि (कि)

च.

१. आश पाशमुलदेगगोसि यन्निधुमदि
रोसि कर्ममु बासि ; निनु करुणा वा-
राशि यनि पूज जेसि दुस्सङ्गति
जेसि मेनुगासि जेंदक श्रीश !
देवाधीश ! निनु काशीशनुतुडनि
आश नीयेड कीश भक्तियु जेसिनवारि (कि)

२. सुंदर ! दशरथनन्दन ! हृदयार-
विंदमुन निलुंचि ; ताने ब्रह्मा-
नंद मनुभविंचि , अदियुगाक
इंदुधरु मोदलंदरिनि सुर
बृन्द भूसुर बृन्दमुल ता-
नेन्दुकनि यानंदमुग नी
यन्दुभावन जेंदु चुण्डुवारि (कि)

३. भोगि शयन ! नीवे गतियनि बट्टि
रागादुल तोङ पूरित भव
सागरमुनु दाटि , संततमुनु
यागपालन ! जागरूक ! स-
दागतिज हित ! योगिनुत ! वे-
दागमादुल वेगनुति निड्डु
भागवतुडगु त्यागराजुनि (कि)

"IDĒ BHĀGYAMU" (Kannada)

This alone is the real blessedness to be coveted—to worship incessantly your lotus feet with the whole heart;

to cast aside the bonds of desire, keeping the mind free from everything, giving up (fruits of) Karma and to worship you as the ocean of mercy;

to be firmly and lovingly devoted to you, as one adored even by Lord Siva, without impairing health by associating with wicked people;

to install you in the lotus of the heart, fix the entire mind on you to the exclusion of other gods of earth and Heaven and to enjoy the supreme bliss (Brahmānandam)!

to take you as the sole refuge, pray to you as the Vedas and Āgamas do and thereby cross the ocean of Samsāra which is beset with passions and desires.

Nāma Māhātmya

सौराष्ट्र - 'पाहि मां हरे' - रूपकम्

प.

पाहि मां हरे महानुभाव राघव
पाहि मां हरे महानुभाव राघव (पा)

च.

१. पाहि रामयनुचु रेयु बगलु गोलिचिति
पाहि राम नीवनु सम्पदनु वलचिति (पा)

२. पाहि रामयनुचु पारि पारि कोरिति
पाहि राम नाम मुक्ताफलमु लेरिति (पा)

३. पाहि रामयनुचु भुविनि बा-गबुट्टिति
पाहि रामयनुचु गट्टि पट्टु बट्टिति (पा)

४. पाहि रामयनुचु नीदु पदमु नम्मिति
पाहि रामयनुचु मनसु बागुग नम्मिति (पा)

५. पाहि रामयनुचु नीदु पदमु बाडिति
पाहि रामयनुचु परमपदमु वेडिति (पा)

६. पाहि रामयनुचु ध्यान परुड नैतिनि
पाहि त्यागराजविनुत भक्तुडैतिनि (पा)

"PĀHI MĀM HARĒ" (Sowrāshtra)

Oh Rāghava! Oh Mahānubhāva! I have worshipped you day and night, loved you as my wealth, and incessantly

sought you. I have secured the precious pearl of Rāma Nāma. **I was born uttering Rāma Nāma** and have steadfastly kept on to it. I have reposed my faith in your holy feet with a devout mind and sung their glory; desiring Paramapada, I have meditated on you and have become your devotee.

वराळि -- 'ईमेनु गलिगि' -- आदि

प.

ईमेनु गलिगिनन्दुकु सीताराम-नाममे बल्कवलेनु (ई)

अ.

कामादि दुर्गुणस्तोम पूरितमैन
पामरत्वमेगानि नेममु लेनट्टि (ई)

च.

१. संसारमुन ब्रोव दारिनि पर-
हिंसजेंदु किरातुडु
हंसरूपुल गति नडुग रामनाम प्र-
शंस जेसि युपदेशिञ्च धन्युडु गादा ? (ई)

२. तापसि शापमिडगा, जलोरग
रूपमुगोनि युंडगा
तापमु सैरिञ्चक तल्लडिल्लग शर
चापधरुनि नाम श्रवणमु ब्रोवलेदा ? (ई)

३. वैरिराजु तेलियलेक बलुडैन म-

करिचेत गासि जेंदगा

अरलेक निजमुन आदि मूलमनग

वेरदुडु वेगमे वच्चि ब्रोवग लेदा (ई)

४ आगम वेदमुलनु दानवुडु गोंपो-

वगा, चतुराननुडु

त्यागराजनुत ! तारक नाम ! यनि

बागुग नुतिंप भयमु दीर्पगलेदा ? (ई)

"ĪMĒNU GALGINANDUKU" (Varāli)

Having taken this human body, which is prone to a life of indiscipline and rank material outlook, through the operation of lust, greed and other evil propensities, one should make proper use of it by taking to the chanting of the holy name of Srī Rāma (to save himself). When the hunter Vâlmīki, who had been tormenting cruelly people on the way, prayed to the enlightened for being shown the right path, was he not initiated with Rāma Nāma and did he not become blessed ?

Was not the Apsaras who as the result of the curse of the Rishi had the form of a crocodile and was undergoing unbearable suffering, saved by Ānjaneya through the chanting of Rāma Nāma ?

When Gajendra was caught by the crocodile and cried to the Lord for help, addressing him as **Ādi Mūlam** (the Prime Source of all), did He not come to his succour at once

and protect him? When the Rākshasa carried away the Vedas and when Brahma appealed to the Lord for help, by praising the Tārakanāma, was not his fear dispelled?

सुपोषिणी – 'रमिञ्चुवारेवरुरा' – रूपकम्

प

रमिञ्चुवारेवरुरा ? रघूत्तमा ! निनु विना (र)

अ.

शमादिषड्गुणगणा ! सकलभुवनजन्तुललो (र)

च.

रामयने सुमर्ममु-रमयने शर्ममु लस-

दमर वरुलकब्बेनो ? त्यागराजसन्नुत (र)

"RAMINCHUVĀREVARU" (Supōshinī)

Oh Raghūttama! Who is there among the beings in the whole Universe who can transport one to transcendental joy but you? Even the shining Devas could not know the secret significance of your holy name, nor secure the wealth of bliss which it brings.

कापि – 'इन्त सौख्यमनि' – आदि

प.

इन्त सौख्यमनि ने जेप्पजाल ;

एन्तो येमो येवरिकि देलुसुनो (इं)

अ.

दांत ! सीताकान्त करुणा-

स्वान्त ! प्रेमादुलके देलुसुनु गानि (इं)

च

स्वररागलयसुधारसमन्दु

वररामनाममने कंड च-

क्रेर मिश्रमु जेसि भुजिञ्चे शं-

करुनिकि देलुसुनु त्यागराजविनुत ! (इं)

"INTA SOWKHYAMANI" (Kāpi)

It is not possible for me to describe the Ānandam one derives from the chanting of the Rāma Nāmam. Who knows its measure and quality? Only great and true devotees know it. Lord Sankara, who delights in drinking the nectar of music with the sugar-candy of Rāma Nāmam mixed, knows it well.

काापि – 'राम रघुकुल' – रूपकम्

प.

राम ! रघुकुल जलनिधिसोम ! लोकाभिराम ! (रा)

अ.

तामर चूलिकि नैननु–नी महिमलु देलिय वशमा ? (रा)

च.

१. शरणागतजनरक्षक सुरपाल मुखजितसुधा-

कर ! निन्नु विभीषणुडु शरणनगाने

सुरमुनिजनवैरि सहोदरुडनु नुनुनेचक, नी-
विरुदुनु बोगड्डुचु लङ्का पुरपतिगा जेसिन श्री (रा)

२. सुरपूजितपद ! नीदु वररूपमु गन जालक
गिरिजा रिपुहर शं-कर सौमित्रि
धरजानिलतनय- विभाकरसुत दशवदनानुज
भरतुलु बोगडग तोम्मिदि-गुरिकि दिव्य दृष्टिनिच्चिन (रा)

३. जलजारुणचरणाऽसुरजलदाशुग ! श्री रघुकुल-
तिलकाद्भुतगुण शुभमुलु गल त्यागराज-
कुलपावन ! कलियुगमनु जुलकुनु नी तारकमु नि-
टलनेत्रुनि चेतनु वीनुल बल्कनु गाजेसिन (रा)

"RĀMA RAGHUKULA JALANIDHI" (Kāpi)

Is it possible for Brahma even to know your greatness and glory ?

When Vibhīshana sought your refuge, you, without minding that he was the brother of the enemy of Gods, sages and men, accepted him, proclaiming at the same time your general resolve to protect all who seek refuge (whatever may be other considerations), and made him Lankāpati. You blessed Sankara, Sītā, Lakshmana, Ānjaneya, Pārvatī, Sugrīva, Bharata, Satrughna, and Vibhīshana with Divyachakshus (divine insight) to enable them to see your divine Rūpam. You also arranged that Sankara should utter in the ears of the men of this world your Tāraka Mantra

मुखारि - 'चिन्तिस्तुन्नाडे' - आदि

प.

चिन्तिस्तुन्नाडे यमुडु (चिं)

See above pages 107-108

" CHINTISTUNNĀDĒ " (Mukhāri)

See above page 108

पन्तुवराळि - 'सारमे गानि' - चापु

प.

सारमे गानि यन्यमार्ग विचार मेटिके ? ओ मनसा (सा)

अ.

वारु वीरु देलियलेक बल्कु

वार्तलु विननेले ? राम नाममु (सा)

च.

१ मारकोटि लावण्युडैन रघु-

वीरुनि नाम सुधारसमुननु

सारेकु बानमु जेसि जगद्वि-

हारुडै वेलयु नारायण

नारायण यनुचुनु वारमु

शरदम्बुद निभुडौ श्री

नारद मुनि वल्मीक जातुनिकि

गूरिमि नुपदेशिञ्च लेदा (सा)

२. परम पावनुनि शरणागतजन-
परिपालनबिरुदांकुनि, सीता
वरुनि नाम सुधारस पानमु
निरत मुननु जेसि हरि हरि
हरि यनुचु सन्ततम्बुनु
सरियु लेनि कीर्तिगांचि देहमु
परवशम्बु जेन्दि शुकब्रह्म
परीक्षित्तु कोसग लेदा ? वादा ? (सा)

३. सामगानलोलुडौ रजितगिरि
धामुडैन त्यागराज शिवुडति
नेममुतो नामामृत पानमु
येमरकनु जेसि राम राम
राम यनुचु सततमु
श्रीमदादि गौरिकि श्रृङ्गारिकि
या महिमल ना रहस्यमुल नति
प्रेमनु युपदेशिञ्च लेदा ? (सा)

"SĀRAMĒGĀNI" (Pantuvarāli)

Oh Mind! Rāma Nāmam alone is the precious thing worthy to be coveted. Why bother with the thought of other paths, listening to the words of all and sundry? Did not sage Nārada, who constantly drinks the nectar of Rāma Nāma and traverses the whole Universe with the name of Nārāyana on his lips, lovingly initiate Vālmīki with this mantram?

Did not Suka Brahma, who had drunk deep the nectar of Rāma Nāma, uttering the holy name of Hari, earning unequalled glory and losing himself (in transcendental bliss), give the mantra to Parīkshit ?

Did not Lord Siva, delighting in Sāmagāna, the Lord of Kailās, with all earnestness, drink the nectar of Rāma Nāma, besides unceasingly uttering the holy name, initiate his beautiful consort, Pārvatī with the mantram, explaining its great efficacy and significance ?

सौराष्ट्र — 'मेलु मेलु राम' — आदि

प.

मेळु मेळु रामनामसुखमी धरलो मनसा
फाललोचन वाल्मीकादि बालानिलजादुळु साक्षिग (मे)

च.

१. निण्डु दाहमुकोन्न मनुजुलकु
नीरु द्रागिन सुखम्बुकंटे
चण्ड दारिद्र मनुजुलकु धन
भाण्ड मब्बिन सुखम्बुकंटे (मे)

२. तापमु सैरिञ्चनि जनुल कमृत
वापि यब्बिन सुखंबुकंटे दरि-
दापुलेक भयमन्दु वेळल
धैर्यमु गल्गु सुखंबुकंटे (मे)

३. आकलि वेळल पञ्चभक्ष्य पर-
माम मञ्चिन सुखंबु कंटे
श्रीकरुडौ श्री रामुनि मनसुन
चिन्तिंचु सुखंबुकंटे (मे)

४. सारहीनमौ क्रोध समथमुन
शान्तमुगल्गु सुखंबुकंटे
नेरनि मूढुलकु सकलविद्या-
पारमु देलियु सुखंबुकंटे (मे)

५. रामुनिपै निजभक्ति गलिगि गान
रसमु देलिसिन सुखम्बुकंटे
पामर चेलिमि सेयनिवारि
भावमु लोनि सुखम्बुकंटे (मे)

६. चेयतगु वेदान्त विचारण
चेयग गल्गु सुखम्बुकंटे
बायक निर्गुणभावमु गलपर-
ब्रह्मानुभव सुखम्बुकंटे (मे)

७. राजस तामस गुणमुलु लेनि
पूजलु गल्गु सुखंबुकंटे
राजशिखामणियैन त्याग-
राजु कोसङ्गु सुखम्बुकंटे (मे)

"MĒLU MĒLU" (Sowrāshtra)

Oh Mind! the happiness that Rāma Nāma gives to one is positively higher than

the pleasure which a man of intense thirst derives on drinking water,

the pleasure which a man of dire poverty derives on coming by a treasure-chest,

the pleasure which people suffering from unbearable drought derive when they get nectar-like water in the well,

the pleasure which a helpless man in fright derives when he acquires courage,

the pleasure which a hungry man derives when he gets a sumptuous feast,

the pleasure which one derives in **meditating** upon Srī Rāma, the bestower of prosperity,

the pleasure which a man in an undesirable angry mood derives when he calms down;

the pleasure which an utterly ignorant man derives when he suddenly acquires proficiency in all branches of knowledge,

the pleasure which a true devotee of Rāma with proficiency in music derives,

the pleasure which peple, without associating with ignorant secular-minded people, derive from spiritual experience,

the pleasure which one derives after a successful Vedāntic inquiry,

the bliss which one derives from realization of **Nirguna Para-Brahma,**

the happiness which one derives from worship, free from taint of Rājasic and Tāmasic gunas, and

the happiness which was vouchsafed to Lord Siva. This fact is testified to by Lord Siva himself and sages like Vālmīki, Pārvatī and Hanumān.

देवामृतवर्षिणी – 'एवरनि' – आदि

प.

एवरनि निर्णयिञ्चिरिरा निन्नेट्लाराधिञ्चिरिरा ? नरवर ; (ए)

अ.

शिवुडनो माधवुडनो ? कमलभवुडनो ? परब्रह्मनो ? नि (न्ने)

च.

शिवमन्त्रमुनकु माजीवमु, मा-
धव मन्त्रमुनकु राजीवमु यी
विवरमु देलिसिन घनुलकु म्रोक्केद
वितरणगुण ! त्यागराजविनुत ! (ए)

"EVARANI NIRNAYIMCHIRIRĀ" (Dēvāmritavarshinī)

What do people determine you to be and how do they worship you? As Siva, as Mādhava, as Brahma, or Parabrahma? I prostrate before those wise ones, who found the solution by picking out and combining the soul of each of the two mantras—Mā from Siva Mantra (Panchākshara) and Rā from Nārāyana Mantra (Ashtākshara).

पूर्णचन्द्रिका -- 'तेलिसि रामचिन्तनतो' -- आदि

प.

तेलिसि रामचिन्तनतो नाममु सेयवे ओ मनसा ! (ते)

अ.

तलपु लन्नि निलिपि निमिषमैन
तारक रूपुनि निज तत्वमुलनु (ते)

च.

१. रामायन चपलाक्षुल पेरु
कामादुल बोरु वारु वेरु
रामायन ब्रह्ममुनकु पेरु
आमानव जननार्तुल्ड दीरु (ते)

२. अर्कमनुचु जिल्लेड्ड तरु पेरु
मर्कटबुध्दु लेट्टु दीरु ?
अर्कुडनुचु भास्करुनिकि बेरु ; कु-
तर्कमनेड्ड अन्दकारमु दीरु (ते)

३. अजमनुचु मेषमुनकु बेरु
निजकोरिक लेला गीडेरु ?
अजुडनि वागीश्वरुनिकि बेरु
विजयमु गल्गुनु ; त्यागराजनुतुनि (ते)

"TELISI RĀMACHINTANATŌ" (Pūrnachandrikā)

Mind! chant the Lord's name with understanding and thought of Rāma, stopping the wanderings of the mind (closing the gates of the mind) at least for a minute and realising the true significance of the form of the great Redeemer.

'Rāma' is the name for woman also. If when uttering that word, your mind dwells on that object, you will have only to wrestle with lust and other passions. But *'Rāma'* is the name for Parabrahmam also, and if your mind dwells on it, while utteing the word, your life's ills will come to an end.

'Arka' is the name for the poisonous tree. By thinking of that object while uttering the word, how can your restless (monkey) mind get controlled? *'Arka'* is the name for the sun also. If you visualise him when uttering the word, your tendency to disputation and ignorance will vanish.

'Aja' is the name for a goat. If you think of it only when uttering the word, how can your true desires be fulfilled? *'Aja'* is the name for Brahma also If you think of him when uttering the word, you will be blessed with victory.

खरहरप्रिया – 'राम नीयेड प्रेम' – मध्यादि

प.

राम ! नीयेड प्रेम रहितुलकु
नामरुचि देलुसुना ? ओ सीता (रा)

अ.

कामिनि वेसदारिकि साध्वी नडत
लेमैन देलुसुना ? यारीति सीता (रा)

च

तनसौख्यमु तानेरुगक योरुलकु
तगु बोधन सुखमा ?
चनमगु पुलि गोरूपमैन
त्यागराजनुत शिशुवु पालु गल्गुन ?   (रा)

"RĀMA NĪYEDA PRĒMA" (Kharaharapriyā)

Will the man that is devoid of devotion to you know the sweetness of your holy name? Will a *man* in the garb of a *woman* realize the character of a chaste woman? Will milk come forth for the child from a tiger which has put on the mask of a cow? Could people, who have no self-realization try to preach to others?

कानड - 'सुखि येवरो' - देशादि

प.

सुखि येवरो रामनाम-सुखि येवरो   (सु)

अ.

सुखि येवरो सुमुखि येवरो ?
अखिल सारमगु तारक नाम !   (सु)

च.

सत्यमु दप्पक सकल लोकुलकु
भृत्युडै दैव भेदमु लेक
नित्यमैन सुस्वरपु गानमुतो
निरन्तरमु, त्यागराजनुत !   (सु)

"SUKHI YEVARŌ" (Kānada)

Who is the blessed and happy one that enjoys the bliss of Rāma Nāmam which is the best of all mantras calculated to save men from bondage?

Who is that blessed one, who unflinching from truth, serves all humanity and who, without disregard or hatred towards other Gods, sings always Rāma Nāma, with music associated with fixed and pure swara?

श्री - 'नाम कुसुम' - देशादि

प.

नाम कुसुममुलचे बूजिंचे

नर जन्ममे जन्ममु; मनसा (ना)

See above page 105

"NĀMA KUSUMAMULACHĒ" (Srīrāga)

O Mind! Human life itself becomes blessed if one worships the feet of Rama with the flowers of His Name.

See above pages 105-106

मध्यमावती - 'रामनामं भजरे' - आदि

प.

रामनामं भजरे मानस (रा)

च.

१. दोङ्गरीति तिरुगङ्गनेल श्री-
रङ्गनि पदमुल कौगिलिञ्चुकोनि (रा)

२. एक्कडैन हरियोक्कडनुचु मदि-
चक्कतनमुगनि सोक्कि सन्ततमु (रा)

३. एन्दुबोक राकेन्दुमुखुनि तन-
यन्दु जूचि फलमन्दु गोरु श्री (रा)

४. देहमेत्ति सन्देह पडक वै-
देहि भाग्यमा देहि देहियनि (रा)

५. साधु सज्जनुलु बोध चेत भव-
बाध मानवले साधकम्बुतो (रा)

६. दीनुडैन पन्धानुडैन विनु-
मनुरागमुन मेनोसङ्गि श्री (रा)

७. राग रहित जन भागधेयुनि वि-
ना गति येव्वरे त्यागराजनुत (रा)

"RĀMA NĀMAM BHAJARĒ" (Madhyamāvaṭī)

Oh Mind! Take the holy name of Sri Rāma and chant it.

Why roam about like a thief?

Embrace the blessed feet of Lord Ranganātha and chant his name.

Wherever you may be, seek Srī Hari as the only God, get lost in his marvellous beauty and chant his name.

Stop wandering, see in you the Lord, with charming face like the moon, ask of him what you want and chant His name.

Having secured the rare human body, dispel all doubts, pray that you may be blessed with mukti and chant His name, addressing him as Vaidehi's fortune.

Following the teachings of the stainless Great Ones, do your Sādhana and get rid of the disease of Samsāra, chanting the name of the Lord.

Be you helpless or wise, offer your body to the Lord with love and devotion.

Besides Srī Rāma, the ideal and the fortune (Bhāgyam) of the good and the wise, who have conquered greed, anger, lust, etc., there is no refuge for one.

जनरञ्जनी — 'स्मरणे सुखमु' — देशादि

प.

स्मरणे सुखमु रामनाम
नरुडै बुट्टि नन्दुकु ; नाम (स्म)

अ.

वर राज योग निष्ठुलौ-वारिकानन्द मन्देटट्टु (स्म)

च.

रामनाम श्रवणमु वल्ल
नाम रूपमे हृदयमु निण्डि
प्रेम बुट्ट जेयग लेदा ? नि-
ष्काम त्यागराजु सेयु नाम (स्म)

"SMARANĒ SUKHAMU" (Janaranjani)

For one born as man, the chanting of the holy Rāma Nāma, in the way the desireless Tyāgarāja does, is itself happiness; and for Rāja Yōgis it is bliss (ānandam). Does not the constant hearing of Rāma Nāma **transform the Nāma itself into a glorious form,** filling the heart with love divine?

अठाण — 'भजन सेय रादा' — रूपकम्

प.

भजन सेय रादा ? राम ! (भ)

अ.

अज रुद्रादुलकु सतत मात्म मंत्रमैन राम (भ)

च.

१. करुकु बङ्गारु वल्व कटिनेन्तो मेरयग

चिरु नव्वुलु गल मोगमुनु चिन्तिञ्चि चिन्तिञ्चि (भ)

२. अरुणाभाधरमुन-सुरुचिर दन्तावळिनि

मेरयु कपोलयुगमुनु निरतमुननु दलञ्चि दलञ्चि (भ)

३. बागुग मानस भव-सागरमुननु दरिम्प

त्यागराजु मनविनि विनि-तारकमगु रामनाम (भ)

"BHAJANA SĒYA RĀDA" (Atāna)

Oh! Mind! Why can you not make Rāma Bhajana which is the great mantra constantly meditated upon by

Brahma, Rudra and other Gods? Thinking always in the mind the smiling face of Srī Rāma adorned with golden cloth, shining with ruby-hued lips, beautiful white teeth and glossy cheeks; why can you not listen to the appeal of Tyāgarāja to make Rāma Bhajana with the redeeming Rāma Nāma, which will enable you to cross the ocean of Samsāra.

तोडि - 'हरियनुवानि' - आदि

प.

हरियनुवानि सरियेव्वरे ?
हरियनुवानि सरियेव्वरे (ह)

च.

१. पलुविधमुल तलपुलुरोसि
निलवरमगु भक्तियुजेसि
मलयनि मतभेदमुगोसि (ह)

२. करगुचु मदिलो गामिञ्चि हरि
चरणमुलनु हृदयमुनुंचि
वरशुकमुख धनमनि येञ्चि (ह)

३. ई सुख मेरुगनि जन चेलिमि
वासुकि विसमे मरिकलिमि निज
दासुल संभाषण बलिमि (ह)

४. नी जपमुन हृदयमु वेग
राजिल्लनु जेसिन त्याग-
राज नुतुनि पेरुल बाग (ह)

"HARI YANUVĀNI" (Tōdi)

Who is equal to one who chants the name of Hari, driving out of the mind various thoughts that arise, maintaining steady devotion, casting away discordant religious differences, earnestly longing and pining, installing the holy feet of Lord Hari in the heart, regarding them as coveted wealth as sage Suka and other great saints did, treating as the snake's poison the company of those who do not appreciate the happiness above mentioned, and treating as real wealth conversation with genuine devotees and getting transported to ecstacy on meditating on the names of one adored by Tyāgarāja.

BHAKTA MĀHĀTMYA

SĪTĀ

श्रीरञ्जनि – 'सरियेव्वरे श्री जानकी' – देशादि

प.

सरि येव्वरे ? श्री जानकी ! नी (स)

अ.

परमात्मुनिकै गडिदेरि सदा-
सिरुलिच्चुटकु चेरि कोल्चिन नो (स)

च.

वनमन्दु भयङ्करमैन ता-
वुन निल्तुननि मनुसु देलिसि
कनकाङ्कि यन्दन्दुन राज सुखम्बुनु
गल्ग जेसितिवे, त्यागराजनुत ! (स)

"SARIYEVVARĒ SRĪ JĀNAKĪ" (Srī Ranjani)

You are matchless. You have qualified yourself perfectly in associating with Paramātma Srī Rāma to serve him by constantly keeping him in prosperity. You have chosen to follow him to the dreadful forest and provide him in every place with royal comforts and pleasures.

कांभोजि -- 'मा जानकि' -- देशादि

प.

मा जानकि चेट्ट बट्टग-महाराज वैतिवि (मा)

अ.

राज राजवर राजीवाक्ष विनु
रावणारि यनि राजिल्लु कीर्तियु (मा)

च.

कानकेगि याज्ञ मीरक माया-
कार मुनिचि शिखि चेंतने युण्डि
दानवुनि वेंटने चनि यशोकतरु मूलनुंडि
वानि माटलकु गोपगिंचि कंट वधियिम्बकने युंडि
श्री नायक ! यशमु नीके कल्ग-
जेय लेदा ? त्यागराजपरिपाल (मा)

"MĀ JĀNAKĪ" (Kambhōji)

Oh Rāma! You have become great and famous by taking the hand of our Sītā (in marriage), and have acquired,

thereby, the glory of being Rāvana's vanquisher. She accompanied you to the forests, as ordained by you, she left her real form beside Agni (the fire) and took a Māyā form to follow the Rākshasa Rāvana; stayed under the Asōka tree; though offended at his words, desisted from killing him (by her indignant look) and wanted to leave the credit of killing the enemy only to you.

कल्कंठि -- 'श्री जनकतनये' -- आदि

प.

श्री जनकतनये ! श्रितकमलालये ! (श्री)

अ.

राजन्नवमणिभूषणे ! श्री
रघुरामसति सततं मामव (श्री)

च.

शतवदनाद्याशरजलधरानिले
नतमानवमानससत्सदने
शतमखकिरीटलसन्मणिगणनीरा-
जितचरणे त्यागराजार्चिते (श्री)

"SRĪ JANAKATANAYĒ" (Kalakaṇṭhi)

Oh Daughter of Janaka, the blessed abode of refugees! Oh Consort of Srī Raghu Rāma, bedecked with shining gem-ornaments! Pray, protect me always! You are the

wind that destroys the clouds of demons like the hundred-headed Rāvana; you are the indweller of the hearts of devotees; your feet shine with the lustre of gems set in the crown of Indra.

शहान - 'देहि तव पद' - आदि

प.

देहि तव पदभक्तिं वैदेहि ! पतितपावनि मे सदा (दे)

अ.

ऐहिकामुष्मिकफलदे ! कमलासनानन्यजवरजननि ! (दे)

च.

१. कलशवाराशिजनिते ! कनकभूषणलसिते !

कलशजगीतमुदिते ! काकुत्स्थराजसहिते ! (दे)

२. अखिलाण्डरूपिणि ! अलिकुलनिभवेणि

मखसंरक्षणराणि ! मम भाग्यकारिणि (दे)

३. शरणागतपालने ! शतमुखमददमने

तरुणारुणाब्जनयने त्यागराजहृत्सदने (दे)

"DĒHI TAVA PADA" (Sahāna)

Oh! Vidēhī, Redeemer of the fallen! Pray, vouchsafe to me constant devotion to your blessed feet. Oh! the giver of temporal and spiritual benefits and the mother of Brahma and Manmatha! Oh! Devī born of the ocean;

adorned with golden jewels, delighted by the musical chanting of Agastya; Oh! the consort of Srī Rāma! The whole Universe is your form. Your hair is beautifully black as the bee. You are the queen of the protector of (Viswāmitra's) yāga; you are the cause of my fortune; you protect those that take refuge in you. You are the destroyer of the arrogance of the hundred-headed Rāvana. You have beautiful, red lotus eyes and dwell in the heart of Tyāgarāja.

खरहरप्रिया – 'मित्रि भाग्यमे' – आदि

प.

मित्रि भाग्यमे भाग्यमु सौ-
मित्रि भाग्यमे भाग्यमु (मि)

अ.

चित्र रत्नमय शेषतल्पमन्दु
सीतापतिनि युनिचि यूचु सौ- (मि)

च.

बागुग विन्त रागमुल नालपमु
सेयग मेनु पुलकरिंचग
त्यागराज नुतुडगु श्रीरामुनि
तत्त्वार्थमुनु पोगडि जूचु सौ- (मि)

"MITRI BHĀGYAMĒ" (Kharaharapriyā)

Lakshmana's fortune is unique. He had the rare privilege of rocking Srī Rāma in gem-bedecked seshatalpa

and of getting thrilled when rare rāgas were being sung to the delectation of Srī Rāma, praising the Tattvārtha (of the Lord's) incarnation.

वसन्तवराळि -- 'पाहि रामदूत' -- रूपकम्

प.

पाहि रामदूत जगत्प्राणकुमार ! मां (पा)

अ.

वाहिनीशतरण ! दशवदनसूनुतनुहरण ! (पा)

च.

१. तरुणारुणवदनाब्ज तपनकोटिसंकाश !
करधृतरघुवरसुचरण ! कलिमलाभ्रगन्धवाह ! (पा)

२. घोरासुरवारान्निधिकुम्भतनय कृतकार्य !
पारिजाततरुनिवास ! पवनतुल्यवेग ! (पा)

३. पादविजितदुष्टग्रह ! पतितलोकपावन !
वेदशास्त्रनिपुणवर्य ! विमलचित्त सततम् (पा)

४. करुणारसपरिपूर्ण ! कांचनाद्रिसमदेह !
परमभागवतवरेण्य ! वरद ! त्यागराजनुत ! (पा)

"PĀHI RĀMA DŪTA" (Vasanta Varāli)

Oh Rāma's Messenger! Bless me. You have crossed the ocean and killed Rāvana's son, (Akshayakumāra). Your

lotus-like face shines like the fully risen sun. You are as brilliant as myriad suns. You hold the blessed feet of Srī Rāma in your hands. You are the wind to disperse the cloud of the sins of the iron age. You are like Agastya to the ocean of dreaded Rākshasas. You always carry out (successfully) whatever task is assigned to you. Oh! Dweller under the Pārijāta tree! You move as fast as the wind. You conquer evil spirits by the strength of your feet. You are the redeemer of sinners. You are well-versed in the Vedas and Sāstras. You are the best of beings; you are the pure-minded. You are full of compassion. You have a body which resembles in hue Mount Meru. You are the foremost among the Lord's devotees. You are a giver of boons.

पूर्णललिता — 'कलुगुना पदनीरज' — आदि

प.

कलुगुना पदनीरज सेव ? गन्धवाह तनय (क)

अ.

पलुमारु जूचुचु ब्रह्मानन्दुडै

वरगे भक्ताग्रेसर ! तनकु (क)

च.

वेकुव जामुन नीकरमुन निडि

श्रीकान्तुडमृतस्नानमु जेसि

पाकमुलनु श्रीरङ्गेशु-

नि कर्पणमु जेसि ता सी-

ता करमुलचे भुजिंचि निनु सा-

त्वीक पुराण पठन जेयमने

साकेतपतिनि सर्वाधारुनि

प्राकटमुग त्यागराजनुतुनि गन (क)

"KALUGUNĀ PADA NĪRAJA" (Pūrna Lalita)

Oh Vāyutanaya! Shall I ever be privileged to witness your service to the Lord? You are foremost among devotees, who shines with Supreme Bliss as the result of the frequent Darsana of the Lord!

Can I also have the fortune to see directly the Lord of the Universe, Srī Rāma, passing through his daily routine of getting up early morning, having his Amruta Snāna, holding your hand, offering Bhōga to Srī Rangesa, partaking of the prasāda through Sītā's blessed hands and commanding you to read the holy Purāna?

मुखारि - 'एन्तनि ने' - रूपकम्

प.

एंतनि ने वर्णिंतुनु ? शबरी भाग्य (मैं)

अ.

दांतुल वरकान्तलु जगमन्त निंडि युण्डग (नैं)

च

कनुलार सेविंचि कम्मनि फलमुल नोसगि

तनुवु पुलकरिंच पादयुगमुलकु म्रोक्कि

इनकुलपति समुखम्बुन पुनरावृत्तिरहित पद-
मुनु बोंदिन त्यागराजनुतुरालि पुण्यमुनु (एं)

"ENTANI NĒ" (Mukhāri)

How can I adequately describe the rare fortune and merit that Sabarī had, while scores of the great wives of the sages in the world had them not. She was privileged to see the Lord directly to her heart's content, offer Him delicious fruits, prostrate before His holy feet with body in thrill and attain freedom from rebirth in the presence of the Lord Himself.

हुसेनि – 'विनतासुत' – आदि

प.

विनतासुत रारा ना विनुति गैकोनरा (वि)

अ.

घननागपाशंबुल खण्डिंच रारा (वि)

च.

१. अमरेशुनि गेलिचि नीवमृतमु देच्चि
विमल कीर्ति वहिंचि वेलसिल्लन वीरा (वि)

२. हरिकि वाहनमौ मायय्य वेग रारा नी-
सरियौ भक्तुनि ब्रोव समयमिदि रारा (वि)

३. त्यागराजनुतुनि दासुडौ धीरा
नागाशन निन्नु विना गतियेव्वररा (वि)

"VINATĀSUTA" (Husēni)

Come, O Vinatāsuta (Garuda) and accept my praise.

Come to cut asunder the heavy serpent fetters (with which I, Prahlāda, am bound).

O Hero who shines with spotless glory, having conquered the lord of the angels and brought nectar !

Come quickly, O my Lord who is the vehicle of Vishnu. This is the time (for you) to protect one who is your equal in devotion.

O brave one who feeds on serpents, the servant of the Lord adored by Tyāgarāja, who else but you is my refuge ?

कापि - 'सुन्दर दशरथ' - आदि

प.

सुन्दर दशरथनन्दन वन्दन मोनरिंचेदरा (सुं)

च.

१. पङ्कजलोचन धरजा-
यङ्कमुन वेलुङ्ग गनि (सुं)

२. परमदयाकर शुभकर
गिरिश मनोहर शङ्कर (सुं)

३. करमुन गोङ्गिङ्गकोनि सो-
दरु भरतुङ्ग करगग गनि (सुं)

४. सुगुणडनिलतनयुड्ड गव-

य गवाक्षुलु गोळुवग गनि (सुं)

५. घटज वसिष्ठ मृकण्डुज

गौतमादुल बोगडगनि (सुं)

६. अकळङ्कमुख त्यागराजुनु ब्रोचिन

अव्याजकरुणासागर (सुं)

"SUNDARA DASARATHA" (Kāpi)

Oh Bewitcher of people! Son of Dasaratha! I prostrate immediately before you. I see before me Sītā Devī shining in your lap, Bharata holding an umbrella in his hand for you, virtuous Ānjaneya standing by your side, Vānaras serving you, Agastya, Vasishṭha, Mārkandeya, Gautama and other sages praising you. Oh Ocean of mercy that protects Tyāgarāja!

खरहरप्रिया — 'पक्कल निलबडि' — त्रिपुट

प.

पक्कल निलबडि गोलिचे मुच्चट बाग देल्प रादा ? (प)

अ.

चुक्कल रायनि गेरु मोमुगल

सुदति सीतम्म सौमित्रि रामुनि किरु (प)

च.

तनुवुचे वन्दन मोनरिञ्चु चुन्नार ?
चनुवुन नामकीर्तन सेयुचुन्नार ?
मनसुन दलचि मैमरचि युन्नार ?
नेनरुंचि त्यागराजुनितो, हरि हरि ! मीरिरु (प)

"PAKKALA NILABADI" (Kharaharapriyā)

Pray! can you not enable me to visualise well the beautiful way in which you constantly stand by the Lord on either side and serve him? Oh charming Sītā and dutiful Lakshmana! Do you prostrate before him with your bodies? Do you sing his holy name with love? Do you meditate on him forgetting yourselves ?

BHAKTA LAKSHAṆA

बेगड — 'भक्तुनि चारित्रमु' — आदि

प.

भक्तुनि चारित्रमु विनवे, मनसा ! सीताराम (भ)

अ.

(आ) सक्तिलेक ता गोरुचु जीव-
न्मुक्तुडै यानन्दमु नोन्दु (भ)

च.

१. जपतपमुल ता जेसिति ननराडु; अदिगाकमरि
कपटात्मुडु मनमै बल्कराडु ;

उपम तनकु लेक युण्डवले ननि
यूर यूर तिरुगग रादु ;
चपल चित्तुडै यालु सुतुलपै
सारेकु भ्रम कारादने हरि (भ)

२. भव विभवमु निजमनि येंचगरादु, अदिगाक मरि
शिव माधव भेदमु जेयगरादु ;
भुवनमन्दु दाने योग्युडननि
बोंकि पोट्ट साकग रादु ;
पवनात्मज धृनमौ सीतापति
पादमुलनु येमर रादनु हरि (भ)

३. राजस तामस गुणमुलु गारादु ; अदिगाकनु अ-
व्याजमुननु रालेदनगारादु ;
राजयोग मार्गमु नी चित्तमु
राजूचुट विडवग रादु ;
राज शिखामणियैन त्याग-
राज सखुनि मरव रादने हरि (भ)

"BHAKTUNI CHĀRITRAMU" (Bēgaḍā)

Oh Mind! Listen to the good conduct of a devotee of Sītārāma, who without attachment to sense-pleasures, seeks him, becomes a jīvanmukta and enjoys supreme bliss.

He (the Bhakta) should not boast of having done japa and tapas; he should not behave and speak with a hypocrite's mentality; he should not wander about with the

ambition that there should be no equal to him; he should not be fickle-minded and be deluded by his attachment to wife and children; he should not regard worldly prosperity as real; he should not entertain any differential attitude between Siva and Vishnu; he should not earn a living by posing that he is the only honest and qualified man in the world; he should not allow himself to be unmindful of the blessed feet of Srī Rāma, the prop of Ānjaneya; he should not allow himself to be swayed by Rājasic and Tāmasic qualities; he should not expect His grace without earning and deserving it; he should not give up his attempts to prepare his mind for the path of Rāja Yōga; he should never forget Srī Rāma - the Rāja Sikhāmani.

कापि -- 'अतडे धन्युड्डरा' -- चापु

प.

अतडे धन्युड्डरा ओ मनसा ! (अ)

अ.

सततथानसुत धृतमैन सीता-
पति पादयुगमुनु सततमु स्मरियिंचु (न)

च.

१. वेनुकदीक तनमनसु रञ्जिल्लग
घनमैन नामकीर्तन पाडैनट्टि (य)

२. तुम्बुरुवले तन तम्बुर बट्टि द-
याम्बुधि सन्निधानम्बुन नटियिंचु (न)

३. सायकु सुजनुल बायक तानु नु
पायमुननु प्रोद्दु डायिग गडपु (न)

४. उल्लपु तापमु चल्लजेसि भक्ति
कल्लनि येञ्चि सल्लापमुन नुण्डु (न)

५ करिवरदुनि तत्वमेरुगनु मरिगिंचु
अरिषड्वर्गमुलन्दु बरवलेक दिरुगु (न)

६. आर्तिनि मरियु व्रत्तिनि दोलगिंचु
कीर्तिगलिगन राममूर्तिनि नेरनम्मु (न)

७. कलगनि निज विप्रकुलमुन जन्मिंचि
निलुवरमगु मुक्तिफलमुनु जेकोन्न (न)

८ कर्मनिष्ठुडैन धर्मशीलुडैन
शर्म रामनाममर्ममु देलिसिन (य)

९ कासुवीसमुलकोसमु यासतो
वेसमु धरियिंचि मोसमु जेन्दनि (य)

१०. अन्दमुगा नाममन्दरुजेसिन
सुन्दर रामुनियन्दु लक्ष्यमुबेट्टु (न)

११ इन्नि पाटुलकु सर्वोन्नत सुखमु
मुन्न यनुभविंचुकोन्न वाडेचडो (अ)

१२. राजस जनुलतो दा जतगूडक
राजिल्लु श्री त्यागराजनुतुनि नम्मु (न)

"ATADĒ DHANYUDURĀ" (Kāpi)

He alone is blessed who constantly meditates on the lotus feet of Srī Rāma, the refuge of Ānjaneya, who unflaggingly engages himself in Nāmasankīrtana to his heart's delight, who dances in the presence of the Lord, singing like Tumburu with Tambura in hand, who spends his time cheerfully, always keeping the company of the good, who shakes off all worries from his mind and keeps himself hilarious, realising that all else is unreal, who wards off the six inward enemies, greed, lust etc. which hide the real truth of the Lord from his vision, who reposes his entire faith in Srī Rāma who has the glorious reputation of being the dispeller of men's distress and worldliness, who having had the advantage of the Brāhman birth has secured the ever-lasting fruit of salvation, who has kncwn the real significance of the holy name of blessed Srī Rāma, the strict observer of Sāstraic injunctions and upholder of Dharma, who does not put on false garbs out of greed for money and who does not deceive himself, who fixes his mind on the beautiful form of Srī Rāma during congregational worship, (bhajana), who attains supreme bliss early as a result of all the strenuous efforts above-mentioned and who, without associating with Rājasic people, reposes his faith in Rāma.

वराळि – 'करुण येलगंटे' – आदि

प.

करुण येलागंटे मी विधमे ; कल्याणसुन्दरराम ! (क)

अ.

परमात्मुडु जीवात्मुडु योकडै
वरगुचुंडु भक्तपराधीनुनि (क)

च

१. अनृतं बाडडु अल्पुलवेडडु ;
सुनृपुल कोलवडु सूर्युनि मरवडु (क)

२. मांसमु मुट्टडु मधुवुनु द्रागडु ; पर-
हिंसल सेयडु येरुकनु मरवडु (क)

३. मूडीषणमुल वाडडु ; जीव-
न्मुक्तुडै तिरुगु मुदमुनु जूपडु (क)

४. वंचन सेयडु परुलतो बोंकडु
चञ्चल चित्तुडै सौख्यमु विडुवडु (क)

५. साक्षियनि देलिसि यंदु लक्ष्यमु विडुवडु कं-
जाक्षुनि त्यागराजरक्षकुडैनवानि (क)

"KARUNA ĒLAGANTĒ" (Varāli)

The grace of the Lord who is at the service of that devotee of His who realises the oneness of the Paramātma and the jīvātma manifests itself in the following manner:—

The recipient will not utter a lie, will not approach low people with requests, will not serve even kings, will not forget (to worship) the sun, will not eat meat, will not drink, will not injure others, will not give up learning, will not have the three desires (for wife, wealth and progeny),

will not exhibit any exultation even should he become a jīvanmukta, will not prove deceitful or treacherous, will not be fickle-minded and make himself unhappy, will not swerve from his aim, believing full well that the Lord is eternal witness.

Asad-Bhakti-Garhana

खरहरप्रिया — 'राम नीयेड प्रेम' — देशादि

प.

राम ! नीयेड प्रेम रहितुलकु

नामरुचि देलुसुना ? ओ सीता (रा)

See above pages 140-141

"RĀMA NĪYEDA PRĒMA" (Kharaharapriyā)

See above page 141

शहान् — 'ऊरके गल्गुना' — चापु

प.

ऊरके गल्गुना रामुनि भक्ति ? (ऊ)

अ.

सारेकुनु संसारमुन जोच्चि

सारमनि येंचुवारि मनसुन (नू)

च.

१. आलु सुतुलु जुट्टालु वरस द-
नालु गाय फलालु कनक ध-
नालु गल विभवमुल गनि यस्थिर-
मुलनै भाग्यशालुलकु गाक (यू)

२. मंचि वारिनि बोडगांचि सन्ततमु से-
विंचि मनवि नालगिञ्चि यादरि सा-
धिञ्चि सर्वमु हरियंचु देलिसि भा-
विञ्चि मदिनि पूजिञ्चु वारिकि गाक (यू)

३. राजसगुणयुक्त पूजल नोनरिञ्चक
अजसन्नुत ! त्यागराजुनि जिह्वपै
राजिल्लु वरमन्त्र राजमुनु स-
दा जपिञ्चु महराजुलकु गाक (यू)

"ŪRAKĒ GALGUNĀ" (Sahāna)

Can Rāma Bhakti be had easily by those who always cherish in their minds that worldly life is the ideal to be coveted? It must be difficult of attainment except for those blessed souls who regard family, relations and material wealth as evanescent, those who have the darsana of pious men, serve them constantly, listening to their instructions, meditate in their mind on Hari, realizing that He is in everything and thus attain salvation and those fortunate people, who discarding worship charac-

terised by Rājasa Guna always chant the holy jewel of the mantras, which sanctifies the tongue of Tyāgarāja.

मध्यमावति - 'नळिनलोचन' - चापु

प.

नळिनलोचन निनु गाक यन्युलनम्मि-
नरजन्म मीडेरुना ? (न)

अ.

जलजाप्तकुलभूषण ! सुभाषण ! स-
ज्जनपोषण जनकसुतारमण ! (न)

च

१. कोन्नवंटि ध्यानमु जेसिन दन
कोरिक गोनसागुना ?
दोंगमगनि भक्तिमीर नम्मिते मञ्चि
त्रोवजूपनेर्चुना ?
गङ्गलोनि योडनु नम्मि भव-
सागरमु दाटवच्चुना ?
नंगनाचुल शरणमनुटचेत य-
नंगुडु ज्ञानोपदेशमु जेसुना ? (न)

२. परमवन्ध्यकु बालुबेरुगु बोसिवे जंटि
पालु गलुग नेर्चुना ?

नेर धनमुल्ल दायादुलकिच्चिते
नेनरुमाट गल्गुना ?
एरुवु वेसि यूसरभूमि वित्तितें-
ने मैन फलिंचुना ?
वरमैन पेरु कलुगु गङ्गराविकि
वन्दन मोनरिञ्चिते ओव नेर्चुना ? (न)

३. सोगसैन बूरुगुलनु बेंचिते
सुरसफलमु लिच्चुना ?
भाग्यमु गल तिरुमच्चन विभवमु
परिचारकुल कब्बुना ?
राग लोभमुलतो दपमु जेसिते ब-
रगति गलुग नेर्चुना ?
त्यागराजसन्नुत ! सद्गुण स-
त्यस्वरूप ! निर्विकार ! परात्पर ! (न)

"NALINA LŌCHANA" (Madhyamâvati)

O Lotus-eyed Lord! Will any human being attain salvation by reposing faith in others except you?

If one does spurious contemplation like a crane, will his object (of attaining salvation) be fulfilled?

If a woman places implicit faith in a lewd paramour, will he be able to show her the right path?

Can one cross the ocean of Samsâra with a small river-craft?

If a man becomes a slave to wily wicked women, will Manmatha (at whose prompting he has become a victim) initiate him in Jnāna Yōga?

If a sterile woman is fed with milk and other nutritious food, will she secrete milk?

However generously you may give wealth to Dāyādis, will they show affection to you?

However much you may manure and sow a barren land; will it yield anything?

However much you may prostrate befere a Gangarāvi tree, will it be able to save you (like the holy peepul tree)?

If you grow nice-looking silk-cotton trees, will they yield sweet fruits?

Can attendants and servants have the glory of the grand abhishekam (intended for Gods)?

If one does Tapas with attachment and avarice, will he attain salvation? O you embodiment of truth, the pure and supreme Being!

नायकि - 'कनुगोनु सौख्यमु' - रूपकम्

प.

कनुगोनु सौख्यमु कमलजुकैन गल्गुना ? (क)

अ.

दनुज वैरियगु रामुनि दय गल्गिन नतनि बिना ? (क)

चं.

तनुवोकचो मनसोकचो दगिन वेषमोकचो निडि
जनुल नेचुवारिकि जयमौने ? त्यागराजु (क)

"KANUGONU SOUKHYAMU" (Nāyaki)

Is the blessedness of having direct darsanam of Srī Rāma, which Tyāgarāja had, possible even for Brahma? It can be had by one, only if he has the Lord's grace.

With body in one place and mind elsewhere, putting on the appropriate garb—those who cheat the public,— will success be theirs?

साळगभैरवि -- 'पदवि नी सद्भक्तियु' -- आदि

प.

पदवि नी सद्भक्तियु गल्गुटे (प)

अ.

चदिवि वेदशास्त्रोपनिषत्तुल
सत्त देलियलेनिदि पदविया (प)

च.

१. धन दार सुतागारसंपदुलु
धरणीशुल चेलिमि योक पदविया ? (प)

२. जपतपादि यणिमादि सिद्धुलचे
जगमुल नेचुट यदि पदविया ? (प)

३. रागलोभयुतयज्ञादुलचे
भोगमु लब्बुट यदि पदविया ? (प)

४. त्यागराजनुतुडौ श्री रामुनि
तत्त्वमु देलियनि दोक पदविया ? (प)

"PADAVI NĪ SADBHAKTIYU" (Sālaga Bhairavi)

One attains real status, only when he has true devotion to you.

Is it a status to be learned in Vedas, Sastras and Upanishads without knowing and realising their essence ?

Is it a status to be possessed of wealth, wife, progeny and house and be associated with kings as friends ?

Is it a status to impose on the world by display of Japa, Tapas and Siddhis ?

Is it a status to secure enjoyments through yāgas conducted with desire and avarice ?

Is it a status to be ignorant of the divine character of Srī Rāma ?

यदुकुलकाम्भोजि - 'अदि कादु भजन' - आदि

प.

अदि कादु भजन, मनसा ! (अ)

अ.

एदलो नेंचु टोकटि पय्येद गल्गिनचो नोकटि (अ)

च

गोप्य तनमुकै यास

कुत्सित विषय पिपास

मेप्पुलकै बहु वेसमिडि

उप्पतिल्लेदरु; त्यागराजविनुत ! (अ)

"ADI KĀDU BHAJANA" (Yadukulakāmbhōji)

Oh Mind! That is not Bhajana. It is one thing to do contemplation with the mind and quite a different thing to fix it on external sense objects. It is not Bhajana to hanker after greatness, to thirst for low sensual enjoyments, to put on false garbs for the approbation of people and go on merrily.

धेनुका - 'तेलिय लेरु' - देशादि

प.

तेलियलेरु, राम ! भक्तिमार्गमुनु (ते)

अ.

इलनन्तट दिरुगुजुनु गलुवरिंचेदरु गानि (ते)

च.

वेगलेन्चि नीट मुनिगि भूति बूसि

वेळ्ळनेंचि वेलिकि श्लाघनीयुलै

बागपैक मार्जन लोलुलै-

रेगानि त्यागराजविनुत (ते)

"TELIYALĒRU" (Dhēnukā)

They can never know the path of devotion, they can only roam about and dream about it, those who with the sole purpose of earning money, put on the guise of worthy men, wake up and bathe early in the morning, smear their bodies with ashes and count with their fingers.

बिंदुमालिनी - 'एन्त मुद्दो' - आदि

प.

एन्त मुद्दो ? एन्त सोगसो
एवरि वल्ल वर्णिंप तगुने ? (ए)

See above pages 8-9

"ENTA MUDDŌ" (Bindumalinī)

See above page 9

कुन्तलवराळि -- 'कलिनरुलकु' -- देशादि

प.

कलिनरुलकु महिमलु देलिपि येमि फलमनि लेदा ? (क)

अ

इकनु वेल्यु वर वृषभादुल कटु-
कुल रुचि देलियु चन्दमुगानि (क)

च.

दार सुतुलकै धनमुनकै यूरु
पेरुलकै बहु पेद्द तनमुकै
सारेकु भक्त वेसमु गोनुवारिकि
तारकनाम ! श्री त्यागराजार्चित (क)

" KALINARULAKU " (Kuntalavarāli)

Have not the wise said that there is no purpose gained by speaking to the worldly-minded of the Kali-age the glories of the Lord ? It is like expecting bulls to appreciate the taste of aval (parched and flattened rice). Such people put on the garb of a devotee only for the sake of their family, wealth, property and for name and fame and for earning status.

श्रीमणि – 'एमन्दुने' – देशादि

प.

एमन्दुने विचित्रमुनु ? इल्लोन मनुजुलाड्डुन (दे)

अ.

नीमन्त्र महिम नेरुगलेक
सामान्युलै पल्केदरुनीतो (ए)

च.

तामसंबुचेत तत्त्वमुबल्कुचु
कामदासुलै करुणमालि मदिनि
भूमि संचरिंचि पोट्टनिंपुचुनु
तामे पेद्दलट ; त्यागराजनुत ! (ए)

"YĒMANDUNĒ" (Srīmani)

What shall I say to you of the wonderful ways of men in this world? Without knowing the glory of your Mantra, they speak of it as if it is an ordinary thing. Full of Tamas, slaves to lust, with a mind devoid of compassion, they go about, thinking themselves great, and dabble in spiritual lore, with a desire only to fill the stomach.

Formal Worship, Rituals etc., Condemned.

आभोगि — 'मनसु निल्प शक्ति' — आदि

प.

मनसु निल्प शक्ति लेक बोते
मधुर घंट विरुल पूज येमि जेयुनु (म)

अ.

घन दुर्मदुडै तामुनिगिते
कावेरि मन्दाकिनि यटु ब्रोचुनु ? (म)

च.

सोमिदम्म सोगसुगांड्रगोरिते
सोमयाजि स्वर्गार्हुडौनो ?
कामक्रोधुडु दर्पबोनर्चिते
गाचिरक्षिंचुनो ? त्यागराजनुत ! (म)

"MANASU NILPA SAKTI" (Abhōgi)

If one is unable to control and concentrate his mind, will any amount of worship with sweet bell and flower

conducted by him be of any avail? How can a bath in the Kāverī or the Gangā save one, if he is eaten up with arrant haughtiness?

If a Sōmayāji's wife runs after beautiful paramours, will he become fit for the heaven (through the Sōma yāga conducted by him with her)?

If a man who is a slave to lust and anger does tapas, will such tapas save him?

रीतिगौळ - 'परिपाल्य परिपाल्य' - आदि

प.

परिपाल्य परिपाल्य परिपाल्य रघुनाथ (प)

च.

१. तनुवे नीक्नुवैन स-
दनमौरा रघुनाथ (प)

२. स्थिर चित्तमु वर चामी-
कर पीठमु रघुनाथ (प)

३. सुपदध्यानमु गङ्गा
जलमौरा रघुनाथ (प)

४. इभपालक यभिमानमु
शुभचेलमु रघुनाथ (प)

५. घन कीर्तिनि बल्कु वा-
सनगन्धमु रघुनाथ (प)

६. हरिनाम स्मरणमुलु
विरुतामर रघुनाथ (प)

७. तोलि दुष्कृत फलमेल्ल गु-
ग्गुलु धूपमु रघुनाथ (प)

८. नीपादभक्तिये प्रोदु
दीपम्बगु रघुनाथ (प)

९. ने जेयु सुपूजाफलमु
भोजनमवु रघुनाथ (प)

१०. एडबायनि नायेड गल्गु सुखमु
विडमौरा रघुनाथ (प)

११. निनु जूचुटे घन दीपारा-
धनमौरा रघुनाथ (प)

१२. पूजाविधिनैज त्याग-
राज कृतमु रघुनाथ (प)

"PARIPĀLAYA PARIPĀLAYA" (Rītigowla)

Oh Raghunātha! Protect me.

My body is your favourite abode, my steadfast mind is the golden throne, (āsana), my meditation of your blessed feet is the holy Gangā water (for abhishekam), my loving devotion is the garment (vastram) for you, my praise of your great glory is sweet-smelling sandal paste (gandha) for you, my chanting of your sacred name is the full-blown

lotus flower (pushpa), the effect of the past misdeeds is the burning of the incense before you (dhūpa), my devotion to your holy feet is the all-day light burning before you (dīpa), the fruit of my devout worship is the offering (naivedya) for you, the permanent happiness that I derive is the tāmbūla for you, your darsana (seeing you) is itself dīpārādhana (waving of light). This is the true worship done by Tyāgarāja.

नळिनकान्ति – 'मनवि आलगिंच' – देशादि

प.

मनवि नालगिम्च रादटे ?
मर्म मेल्ल देल्पेदने ; मनसा ! (म)

अ.

घनुडैन रामचन्द्रुनि
करुणान्तरङ्गमु देलिसिन ना (म)

च.

कर्मकाण्ड मताकृष्टुलै, भव-
गहन चारुलै; गासि जेंदग
गनि मानवावतारुडै
कनिपिञ्चि नाडे नडत ; त्यागराजु (म)

"MANAVI NĀLAGINCHA" (Nalinakānti)

Oh Mind! Why can't you listen to the request of one like myself who has known the noble Rāmachandra's compassionate heart? I shall tell you the whole secret. Seeing the suffering of those who have been drawn in by the rituals prescribed by the Karmakānda of the Vedas and of

those who have been wandering in the forest of Samsāra, he has shown himself in a human incarnation to show the path.

शङ्कराभरणम् - 'मनसु स्वाधीनमैन' - रूपकम्

प.

मनसु स्वाधीनमैन याघनुनिकि
मरिमन्त्र तन्त्रमुलेल ? (म)

अ

तनुवु तानु गादनि येञ्चुवानिकि
तपसु चेयनेल दशरथबाल ! (म)

च.

१. अन्नि नीवनुचु यॆंचिनवानिकि
याश्रम भेदमुलेल ?
कन्नुगट्टु मायलनि यॆंचुवानिकि
कान्तल भ्रमलेल ! दशरथबाल ! (म)

२. आजन्ममु दुर्विषयरहितुनिकि ग-
तागत मिकयेल ?
राजराजेश ! निरञ्जन ! निरुपम !
राजवदन ! त्यागराजविनुत ! (म)

"MANASU SVĀDHĪNAMAINA" (Sankarābharanam)

To the great one who has control over his mind, where is the need for other mantras and tantras? For one who realises that he is not the body, where is the need for making penance (tapas)? For one who has realized that everything is only yourself, where is the need for differentiation

in âsramas (status in life)? Will one, who considers the whole universe as Mâyâ, be deluded by the charm of women? To one who has been throughout life free from vicious sense-enjoyments, what need is there to be worried with the cycle of birth and death?

जयमनोहरी – 'नीभक्तिभाग्य' – रूपकम्

प.

नीभक्तिभाग्यसुधानिधि नीदेदे जन्ममु ? (नी)

अ.

भूभारमु गानि सुरभूसुरलै जनिंचिन (नी)

च.

वेदोक्तम्बौ कर्मसु वेतगल्गु गतागतमौ

नादात्मक त्यागराजनाथाप्रमेय ! सदा (नी)

"NĪBHAKTI BHĀGYA" (Jayamanōharī)

Oh! Embodiment of Nâda, Oh Incomprehensible one! That life alone is life which is privileged to swim constantly in the blessed ocean of devotion to you. Be he born as Sura (god) or a Bhūsura (Brahman), (without such devotion), he is only a burden to the earth. Mere observance of Vedic rituals will only increase distress, entailing the cycle of birth and death.

कल्याणि – 'वच्चुनु हरि' – आदि

प.

वच्चुनु हरि निन्नुजूड-वच्चुनु हरि निन्नुजूचि
मेच्चुनु हरि निन्नुजूचि (व)

अ.

कुत्सित विषयादुल-जच्चुरीति येञ्चि नीवु
हेच्चुगानु मा स्वामिनि-मञ्चिकतो नुतियिम्पु (व)

च.

१. धीरुनि सीतारामाव-तारुनि सकललोका-
धारुनि निजभक्त मन्दारुनि नुतियिम्पवय्य (व)

२. धन्युनि वेल्पुलल्लो मूर्धन्युनि प्रतिलेनि ला-
वण्युनि परमकारुण्युनि नुतियिम्पवय्य (व)

३. ये जपतपमुलकु राडु-याजनादुलकु राडु
राजिगा नुतियिंचु-त्यागराजनुतुनि नीवेळ (व)

"VACHCHUNU HARI" (Kalyāni)

Lord Hari himself will come down to see you. Seeing you, He will feel elated.

Realising how indulgence in sensual enjoyments brings in only death and the like, lovingly sing the praise, in ever increasing measure, of my Lord, the heroic Srī Rāma, the prop of the Universe, the fulfiller of devotees' desires, the blessed one, the Supreme among Devas, of incomparable beauty, the All-merciful one.

Lord Hari does not so easily respond to Japa, Tapas and Yagna as He does to fervent prayers and to praises of His Glory.

असावेरी — 'समयमु देलिसि' — चापु

प.

समयमुदेलिसि पुण्यमु लार्जिंचनि
कुमति युण्डियेमि पोयि येमि (सम)

अ.

शमततोडि धर्ममु जयमेगानि
क्रममुतो मनविनि विनवे, यो मनस! (सम)

च.

१. सारमौ कवितल विनि वेरिंवाडु
सन्तोष पडियेमि पडकेमि ;
चेरेडेसि गुड्डिकन्नुड्डु बागुग
तेरचि येमि तेरवकुण्डिन नेमि (सम)

२. तुरकवीथिलो विप्रुनिकि बानकपूज
नेरयजेसि येमि चेयकुंडियेमि ;
धरनीनि धनकोट्लकु यजमानुडु
ताम्रतिकि येमि दय्यमैन नेमि (सम)

३. पदमु त्यागराजनुतिनिपै गानिदि
पाडियेमि पाडकुंडिन नेमि ;
एदमु श्रीरामभक्तियु लेनि नर जन्म
मेत्तियेमि येत्तकुण्डिन नेमि (सम)

"SAMAYAMU DELISI" (Asāvērī)

If, with a due sense of the appropriate, one does not acquire Punya, what does it matter, if that thoughtless fool lives or is dead ?

Listen properly, O Mind! Dharma done with quietude will surely be successful.

It is quite immaterial whether a madman is or is not pleased at hearing good poetry.

It is of no consequence whether blind eyes, however large, remain open or closed.

It is of no value if a *Pānaka Pūjā* for Brahmans is done in Muhammadan quarters.

It is immaterial whether on earth a millionaire, who does not give, lives or is dead.

It is immaterial if a song which does not relate to Srī Rāma is or is not sung.

It is immaterial whether one takes a human body or not, if in his heart there is no devotion to Srī Rāma.

धन्यासि - 'ध्यानमे वरमैन' - आदि

प.

ध्यानमे वरमैन गङ्गा स्नानमे ; मनसा (ध्या)

अ.

वाननीट मुमुग मुनुग लोनि-वञ्चन द्रोहमनु कर बोना ? (ध्या)

च.

परधन नारीमणुलनु दूरि
परनिन्दल परहिंसल मीरि
धरनु वेल्यु श्रीरामुनि गोरि
त्यागराजु देलुसुकोन्न राम (ध्या)

"DHYĀNAMĒ VARAMAINA" (Dhanyāsi)

The Rāma Dhyāna (meditation of Srī Rāma) is itself the most efficacious Gangā-Snānam, (bath in the holy Ganges).

Any number of plunges in the waters will not remove the stain of deceit and treachery.

The Dhyānam should be made with a mind that loathes the coveting of others' wealth and women, and is not prone *to injure others by word or deed and whole-heartedly longs* for Srī Rāma.

तोडि -- 'कोटिनदुलु' -- आदि

प

कोटिनदुलु धनुष्कोटिलो नुंडग
येटिकि तिरिगेद्वे? ओ मनसा! (को)

अ

सूटिग, श्यामसुन्दरमूर्तिनि
मादि मादिकि जूचे महाराजुलकु (को)

च.

गङ्ग नूपुरम्बुननु जनिञ्चनु ;
रङ्गनि कावेरि गनि राजिल्लनु ;
पोङ्गुचु श्रीरघुनाथुनि प्रेमतो
बोगडे त्यागराजु मनवि विनवे (को)

"KŌTINADULU" (Tōdi)

Oh Mind! Listen to the counsel of Tyāgarāja, the great devotee of Srī Raghunātha. For those fortunate souls who constantly and directly see the beautiful form of Rāma, crores of holy rivers are present at Dhanushkoti (the tip of Rāma's bow) itself, rivers like Gangā with its source at the Lord's feet and the Kāverī deriving its glory from Srī Ranganātha; why should one wander from place to place (on Tīrtha yātra)?

जयमनोहरी – 'यज्ञादुलु' – आदि

प.

यज्ञादुलु सुखमनु वारिकि समु-
लज्ञानुलु गलरा ? ओ मनसा ! (य)

अ.

सुज्ञान दरिद्र परम्परल
सुरचिलुल्ल जीवात्म हिंसगल (य)

च

बहु जन्मम्बुल वासन युतुले
अहि विष सम विषयाकृष्टुले
बहिरानुनले, त्यागराजु
भजियिंचु श्रीरामुनि देलियक (य)

"YAGNĀDULU" (Jayamanōharī)

Oh Mind! Are there people who can match in respect of ignorance those that declare that sacrifices conduce to happiness?

Those who are given to the performance of sacrifices are devoid of wisdom, are demonical in their mentality and are inclined to be cruel to animals.

Carrying with them the tendencies of innumerable past births, attracted by sense enjoyments which are highly poisonous and always attached to external objects, they do not realize (the nature of) Srī Rāma worshipped by Tyāgarāja.

खरहरप्रिया -- 'नडचि नडचि' -- आदि

प.

नडचि नडचि चूचेरयोध्या नगरमु गानरे (न)

अ.

पुडमिसुत सहायुडै चेलंगे
पूर्णुनि आत्मारामुनि गूडि याड (न)

च.

भद्देकनुलु गूर्चि तेरचि सूत्रमु
बट्टि वेलिकि वेषधारुलै ;
पुट्टु चावुलेनि तावु देलियक
बोगडेदरु त्यागराजविनुतिनि (न)

"NADACHI NADACHI" (Kharaharapriyā)

To be happy in the company of Srī Rāma, the Perfect and Selt-exultant Lord, who shines with Sītā, people walk and walk to distant Ayōdhyā, but do not see the Lord there (due to lack of real devotion). Similarly, people praise the Lord without knowing the path which secures redemption from birth and death, putting on the false cloak, opening and closing the eyes alternately and rolling rosary in hand.

सावेरी — 'बलमु कुलमु' — रूपकम्

प.

बलमु कुलमु येल राम-भक्ति कारणमु
वेलयु सकलसिद्धुलेल्ल-वेंट वच्चुगानि मेनु (ब)

च

१. नीट काकि मीनु मुनुग-निरत मुदयस्नानमा
तेट कनुंलु कोङ्गमूर्चे-देव देव ध्यानमा (ब)

२. पत्रमुलनु मेयु मेक-बलमैन युपासमा
चित्र पक्षु लेगय सूर्य चन्द्रुलकु सान्यमा (ब)

३. ग्रहल वेष कोढु लुण्टे-गुणमुकल्गु मौनुला
गहन मुननु कोतुलुंटे-घनमौ वनवासमा (ब)

४. जङ्गमुलै बलुककुण्टे सङ्गतिगा मौनुला
अङ्गमु मुच्चनि बालुले-यपुड्ड दिगंबरुला (ब)

५. वलचु त्यागराज वरदु वर भक्तुल सेयु भक्ति
चलगु सकल जनुलकेल्ल चेल्लिन कासौनुगा (ब)

"BALAMU KULAMU" (Sāvērī)

What is the use of mere bodily strength and high birth?

As the inevitable result of Rāma Bhakti, a man natuarlly acquires all siddhis.

Crows and fish always dive into water: Can it be taken as sacred morning ablution?

Cranes keep their eyes shut. Is it divine meditation?

Goats feed on *patra* (sacred leaves, Tulasi etc.). Is it indicative of devout fast?

Birds soar high: Can they compare with the Sun and the Moon?

If ordinary people in Sādhus' garb happen to be in a cave, can they be taken to be really great sages?

Can monkeys in the forest be taken as leading meritorious *Vanavāsam* (hermit's life)?

If beggars in the garb of Saivite devotees (*Jangams*) are silent, can they be taken as genuine *Mounis*?

If children go about uncovered, could they be taken as *Digambaras*, Sādhus who have abandoned even clothing?

The devotion of the real Bhaktas of Srī Rāma, the saviour of Tyāgarāja, is acceptable to all people as a current coin.

नारायणगौल - 'दर्शनमु सेय' - झंप

प.

दर्शनमु सेय ना तरमा ? (द)

See above page 51

"DARSANAMU SĒYA" (Nārāyana Gowla)

See above page 52

Bare Learning, Arts, Siddhis and Astrology Condemned:

जगन्मोहिनि - 'मामव सततं' - आदि

प.

मामव सततं रघुनाथ ! (मा)

अ.

श्रीमदिनान्वयसारचन्द्र
श्रितजनशुभफलद ! सुगुणसान्द्र ! (मा)

च.

भक्तिरहितशास्त्रविदतिदूर !
पङ्कजदळनयन ! नृपकुमार !
शक्तितनय हृदालय ! रघुवीर !
शान्त निर्विकार !
युक्तवचन ! कनकाचलधीर !
युरगशयन ! मुनिजनपरिवार !
त्यक्तकाममोहमदगम्भीर !
त्यागराजरिपुजलदसमीर ! (मा)

"MĀMAVA SATATAM" (Jaganmōhini)

Oh Lord, who is away from people who have mere scriptural lore to their credit, divorced of devotion! Be my constant protector.

मुखारि — 'क्षीणमै तिरुग' — आदि

प.

क्षीणमै तिरुग जन्मिंचु सिद्धि मानुरा ; ओ मनसा (क्षी)

अ.

गीर्वाण नाटकालङ्कार वेद

पुराणा यज्ञ जपतपादुल फलमुलु (क्षी)

च.

एदि जेसिन जगन्नाथुडु चिरमुन

हृदयमुन वहिञ्चि

पदिलमैन सत्पदमु नोसङ्गे

बाट त्यागराजनुतुनि भजनरा (क्षी)

"KSHĪNAMAI TIRUGA" (Mukhāri)

Oh Mind! Give up the siddhīs (yogic achievements) which are perishable and bring you rebirth. Perishable are the fruits of the study of Sanskrit, drama, poetics, vedas, puranas, and of the performance of sacrifices, Japa and Tapas.

The (real) road is the worship of Rāma; (then) all that one (the devotee) does, the Lord will accept with approbation and vouchsafe to him the highest state that is everlasting.

जयन्तसेना — 'विनतासुतवाहन' — देशादि

प.

विनतासुतवाहन ! श्रीरमण !

मनसारग सेविञ्चेद, राम ! (वि)

अ.

निनु सारेकु जूडनि ब्रतुकेल ?
मनुजुल नेचेड्डु जीवन मेल ? (वि)

च.

मतभेद मने शगनार्चेग सं-
मत वाक्कुलु बल्कुट सुखमा ?
क्षितिलो सत्सङ्गति सौख्यमु ; पा-
लित त्यागराजा ! अमर पूजित ! (वि)

"VINATĀSUTAVĀHANA" (Jayantasēnā)

Srī Rāma! I prostrate before you who have Garuda as your vehicle, to my heart's content. What is the use of living without having your constant darsana? Of what avail is life which is spent in cheating people? Does it conduce to happiness or bring in any benefit to indulge in disputations about different religious faiths? Real happiness in this world comes only through the company of the holy and the pious.

दीपकम् – कळल नेर्चिन ' देशादि

प.

कळल नेर्चिन मुनु जेसिनदि
गाक येमि ? अरवैनालुगु (क)

अ

कलिमि लेमुलकु गारणम्बु नीवे
करुण जूडवे ; कडपु कोरकै (क)

च.

कोरि नूवुल कोंड दीसि सिङ्गरि मुनि
कूर्मि भुजिञ्चेना ? वैरितम्मुड्ड
सारमैन रङ्गनि यिल्लु जेर्चेना ?
सरस त्यागराज विनुत ! ब्रोववे (क)

"KALALĀ NĒRCHINA" (Dīpaka)

Though one may learn well all the sixtyfour arts, the tide of past Karma cannot be stemmed, if they (the arts) are cultivated for the sake of one's livelihood. You are the cause of both prosperity and adversity. Cast your compassionate eye (on me).

Was Simgari Muni able to eat with avidity the mound of gingelly that he desired and got?

Was Vibhīshana able to take to his Lanka, Lord Ranganātha?

कल्याणि — 'भजनसेयवे' — रूपकम्

प.

भजनसेयवे ; मनसा ! परमभक्तितो ;

अ.

अज रुद्रादुलकु भूसुरादुल करदैन राम (भ)

च.

नाद प्रणव सप्त स्वर वेद वर्ण शास्त्र पुरा-
णादि चतुष्षष्टि कळल भेदमु गलिगे ;
मोदकर शरीर मेत्ति मुक्ति मार्गमुनु देलियनि
वाद तर्क मेल श्रीम-दादि त्यागराजनुतुनि (भ)

"BHAJANA SĒYAVĒ" (Kalyāṇī)

Oh Mind! Do with due devotion Rāma Bhajana which is highly prized by Brahma, Rudra and all holy men. Having acquired knowledge of Nāda, Pranava, the seven Svaras, Veda, Grammar, Purāṇas and the sixtyfour arts, and having taken the human body which enables you to realize happiness, why should you, without knowing the way to salvation, indulge in vain disputes and discussions?

शंकराभरणम् – 'भक्ति बिच्च मिय्यवे' – रूपकम्

प.

भक्ति बिच्च मीय्यवे भावुकमवु सात्वीक (भ)

अ.

मुक्ति कखिल शक्तिकि त्रिमूर्तुल कति मेल्मिराम (भ)

च.

प्राणमु लेनि वानिकि-बङ्गारु पाग चुट्टि

आणि वज्र भूषण मुरमन्दु बेट्टु रीति ;

जाणलकु बुराणागम शास्त्रवेद जप प्रसङ्ग

त्राण गल्गि येमि ? भक्त-त्यागराजनुत राम ! (भ)

"BHAKTI BICCHA MIYYAVĒ" (Sankarābharaṇam)

Pray, give me the alms of the highest type of Bhakti (Sātvika) towards Rāma who is beyond even salvation, Universal Sakti and the Trinity! Deceitful persons, accomplished in Purāṇas, Āgamas, Sāstras, Vedas, practising Japa and preaching, are like corpses dressed in lace turban and adorned with precious jewels.

नादवरांगिणी — 'नृपालवाल' — आदि

प

नृपालवाल ! कलाधरशेखर-
कृताभिवन्दन ! श्रीराम ! (नृ)

अ.

नृपोत्तम ! शरणागतजनाघ-
निवारणाऽब्जहितान्वयशशाङ्क ! (नृ)

च.

अपवर्ग फल कामुलनु जूचि अङ्गमै
यणिमादि सिद्धुलु मोस बुच्चेदरय्या
सुपवित्ररूप ! सदा करुणजूड्ड
सुरपालक ! त्यागराजनुत ! (नृ)

"NRUPĀLAVĀLA" (Nādavarānginī)

Oh! Lord of Kings! Dispeller of the sins of refugees! Oh! The moon of the Solar Race!

People desiring salvation adopt the siddhis as the means to secure that end, but they find that they prove obstructive to their real purpose and finally realize that they are deluded. Pray, have mercy and save me.

रेवगुप्ति -- 'ग्रहबलमेमि' -- देशादि

प.

ग्रहबलमेमि श्रीरामानु-ग्रहबलमे बलमु (ग्र)

अ.

ग्रहबलमेमि तेजोमय वि-

ग्रहमुनु ध्यानिञ्चु वारिकि नव- (ग्र)

च.

ग्रहपीडल पञ्चपापमुलनाग्रहमुल गल

कामादिरिपुल निग्रहमु जेयु हरिनि भजिंचु

त्यागराजुनिकि, रसिकाग्रेसरुलकु (ग्र)

"GRAHABALAMĒMI" (Rēvagupti)

Of what avail is the strength of the planets? The real strength is that of Rāma's blessing. What can the strength of planets do to one who meditates upon the effulgent form of the Lord, and to the men of discernment like Tyāgarāja who are steeped in devotion to Hari whose power destroys the virulent inner enemies like Kāma, the five great sins and the evil effects of the nine planets?

Asad-Bhakta-Garhana

मुखारि -- 'सरसीरुहानन' -- देशादि

प.

सरसीरुहानन ! राम ! समयमु ब्रोव, चिद्घन (स)

अ.

परभामलनाशिञ्चि यज्ञमिडि

पगलु रेयु सरस माडु वारि नोल्ल (स)

च.

ब्राह्मणीकमुबायु नीचुल,
ब्रतुकाये नदिगाक यी कलिलो
ब्रह्ममैन माटल्ल नेर्चुकोनि
बरगेरय्या, त्यागराजनुत ! (स)

"SARASĪRUHĀNANA" (Mukhāri)

Oh Rāma! This is just the time for your grace. I cannot countenance those who, day in and day out, indulge in coveting others' women, feeding them and sporting with them. In the present Kali age, ideal Brāhmanhood is extinct and low life has set in; people indulge in high talk of Brahman and live thereby.

मोहन - 'एन्दुको' - आदि

प.

एन्दुको बाग देलियदु ? (एं)

अ.

अन्दगाड ! श्रीराम ! श्रीराम ! यीतनु
वस्थिरमनि यी कलि मानवुलु (कें)

च.

१. (१) गट्टिग राळ्ळनु गट्टिन गृहमुलु
(२) मट्टु मितमु लेनट्टि परिजनुल
(३) चुट्टुकोन्न निज चुट्टालुल कोरल
(४) पट्टुल कतिथुलकु

(५) बेट्टलेक, तमपोट्टसागु को-
(६) न्नट्टि देहमुल रेड्डु संचुल
(७) गट्टिन धनमुल बेट्टेल तोडनु
(८) बेट्टि पोय्ये मट्टु गनुङ्गोनि (एं)

२. कल्लाडि कडुपु पल्लमु निम्पुट
केल्लवारि धनमेल्ल जेर्चुकोनि
पल्लवाधरुल नेल्ल गनि शुनकपु
बिल्लल वले दिरिगि
वोळ्ळ रोगमुलु गोल्लगा दगल
तोल्लिपैकमुलु मेल्ल जार जनु-
लेल्ल दूर पर मेल्ल बार भुवि
मळ्ळ बुट्टु फलमेल्ल गनुङ्गोनि (एं)

३. वंचकुल ननुसरिञ्चिन यलमट
यिंचुकैन सैरिञ्चलेक तम
संचित कर्ममुलंचु देलिसि वे-
रेंचु वारल जूचि
मंचु वले प्रति फलिंचु सम्पद
लंचु गोरकनु मंचि त्यागरा-
जंचितमुग बूजिंचु नुतिंचु प्र-
पंच नाथुनि भजिंचुदामनुचु (एं)

"ENDUKŌ BĀGA TELIYADU" (Mōhana)

Why is it that people of this kali age do not realise well that this body is perishable? They build big houses with

stones, gather a number of attendants around themselves, fill their stomachs and grow their own bodies, neglecting their obligations to their relatives, guests and others and gazing idly at hoarded wealth in bags and boxes.

Employing inequitous ways, they deprive other people of their money for their own sustenance, run after women like dogs, become a prey to several diseases and waste their patrimony to the effect that people deride them, salvation is lost and successive rebirths are certain.

Why is it that people, who are unable to bear the trouble which they themselves have brought upon them by associating with cheats, do not take it to be the result of their past karma as wise men do? Why do they not learn to worship the Lord of the Universe, whom Tyāgarāja adores, discarding desires for material possessions, taking them to be impermanent like dew.

तीव्रवाहिनी – 'सरिजेसि' – देशादि

प.

सरिजेसि वेड्डुक जूचुट, साकेतराम ! न्यायमा ? (स)

अ.

धरलोन नी निजदासुलनु, कन्दर्पकादुल निजदासुलनु (स)

च.

कोक्कशास्त्र विदुल नर सन्तुतिचे
गोप्प बहुमतुल सन्देहरग्य
चक्कगानु भक्ति शास्त्र विदुल
आलगान्नि नव्वेदरु त्यागराजनुत (स)

"SARIJĒSI VĒDUKA" (Tīvravāhinī)

Oh Rāma! Is it fair for you to treat alike your real devotees and the votaries of Manmatha and enjoy the fun? In this world, those who are well-versed in sexual science and indulge in flattery get appreciated and amply rewarded, while those, who have mastered Bhakti Sāstra, are sneered at and ridiculed.

पुन्नागवराळि — 'एवरु तेलियनु' — चापु

प.

एवरु तेलियनु बोय्यदरु
चिवरमु लेनि पूजलु जेसेदरु (ए)

च.

१. मुदमुन परुल रूकलकु
परसुदतुल काशिंचि ता गूडुटकु
उदरमु निम्पुटकोरकु चाल
वूरनूर तिरिगेद रावरकु (ए)

२. कोन्न तोत्तुल माट मीरलेक
यन्न तम्मुलु तल्लि दंड्रुल नेर
मेन्नुट पनिगानि सारमैन
पन्नगशयन नी पदमु नमेम्दरा (ए)

३. आलु बिड्डलनु नम्मेदरु वारि
काशिंचि परुल कोम्पलु मुंचेदरु
कालुनि वल्ल निण्डारु राम
कष्टमु जेन्दि भुविनि बुट्टेदरु (ए)

४. पेद्दलतो कल्लाडि राम
बुद्धिलेनि धनिकुल तावेडि
वद्दनवारितो मोडि इट्लु
प्रोद्दु पोवुटगानि पतितुलगूडि (ए)

५. ईसुन मरियादलेदु निंडु
कासु गलिगनवानि कन्निट वादु
आस नीयेड कलगवोदु निज
दासुलु येवरो कन चेतगादु (ए)

६. पन्नुग मनके शक्तियनि
यन्नि कल्लनुचुनु दोङ्गभक्ति
अन्नयिदेटि विरक्ति राम
कन्नतंड्रि यिदिया पेदयुक्ति (ए)

७. योगुलु मेनेरुगलेक तम-
के गतियनि ध्यानिन्तुरु गाक
भोगिशयन ; एलुकोक राम
त्यागराजुनिपै नीकिङ्क पराका (ए)

"EVARU TELIYANU" (Punnāgavarāli)

Who understands? People do pūjā without understanding. Can they understand, those who wander from place to place, coveting and enjoying others' money and women and earning livelihood? Under the baneful influence of hired mistresses, they make it their only business to find fault with their parents and brothers and forget your holy feet. They believe that wife and children are permanent; and for their

sake, ruin others' families and undergo untold suffering at the hands of Yama, making themselves liable for the travail of rebirth. Indulging in falsehood even with worthy men, they spend their time in flattering ignorant rich folk, and when discouraged by them, they quarrel with them and spend their time uselessly in the company of depraved people; out of envy they do not behave respectfully and honour is shown where money is plenty. Such people can never have any longing for you, nor know who your true devotees are. They pretend to possess real capacity to know the truth and declare that the Universe is unreal. Such is their false devotion. Oh my Father! What sort of renunciation is this? Is this their great adeptness? Let those (false) Yogis who, without knowing the real nature of their material body and what their fate will be engage themselves in meditation, do so.

Srī Rāma! Why should you still neglect me without protecting me?

गौळिपन्तु - 'मोसबोकु विनवे' - आदि

प.

मोसबोकु विनवे सत्सह-वासमु विडवके (मो)

अ.

दास जनार्ति हरुनि श्री रामुनि

वासव हृदय निवासुनि तेलियक (मो)

च.

१. अल्पाश्रयमुन गल्गु वेसनमुल्
कल्पान्तरमैन बोदु ; शेष-
तल्प शयनुनि नेरनम्मिते सं-
कल्प मेल्लनीडेरुनु मनसा ! (मो)

२. धन तरुणुल काशिञ्चु टेल्ल-
वेनुक तनुवु कलसटे गानि
मनसु चेत सेव्युनि दलन्चिते सु-
मनसत्वमु नोसगुने मनसा (मो)

३. गौरवहीन धनिकुल गाचुटयु
नेरमुलकेड मौनुगानि,
गारविंचु त्यागराज हृदया-
गारुनि, लोकाधारुनि दलचक (मो)

"MŌSABŌKU VINAVÉ" (Gowlipantu)

Listen! don't deceive yourself and do not give up the company of the good. Don't deceive yourself without knowing Srī Rāma who removes the distress of his servants. The miseries caused to one by association with low people persist almost eternally. If you have firm and full faith in the Lord, all your desires will be fulfilled. Running after money and women will only bring you trouble and restlessness in this life and hereafter. Meditation on the Adorable One will lift your mind to the divine. Hanging upon uncultured moneyed men will lead you only to faults.

ĀLAMBANA—BHAGAVĀN

Ishta daiva and Ananya bhakti

पन्तुवराळि — 'वाडेरा दैवमु' — आदि

प.

वाडेरा दैवमु ; मनसा ! (वा)

अ.

आडिन माटल्लु दप्पडनुचुनु
आचन्द्रार्कमुग गीर्ति गलिगिन (वा)

च.

१. दंडि रक्कसुल मदमणचनु या-
खण्ड लादि सुरकोट्लनु भू-
मण्डलं सुजनुल बालिंपनु को-
दंडपाणि रूपमुतो वेलसिन (वा)

२. दारि देलिय लेनि यज्ञुलकु भव
नीरधि दाटि मोक्ष मन्दुटकु
नीरजारिधरुडुपदेशिञ्चे
तारक नाममुतोनु वेलसिन (वा)

३. धातृ विमुतुडैन त्यागराजुनि
चेत पूजलन्दि बागुग प्र-
द्योतनान्वयमुनन्दु जनिञ्चि
सीतापति यनि पेरु गलिगिन (वा)

"VĀDĒRĀ DAIVAMU" (Pantuvarāli)

He alone is God

who has earned the undying fame for all time for his never-failing word;

who has incarnated on the earth with bow in hand to destroy the mighty Rākshasas and protect Indra and other Devas and all the good people of the earth;

who shines in the world with the great redeeming name with which Lord Siva initiates people ignorant of the right path, so that they may cross the ocean of Samsāra and attain salvation;

who was born in the Solar race and, adored by Brahma, earned the appellation of Sītāpati to receive the worship from Tyāgarāja's hands.

हरिकांभोजि - 'उण्डेदि रामुडु' -- रूपकम्

प.

उंडेदिरामु डोकडु-यूरक चेडिपोकु मनसा ! (उ)

अ.

चंडमार्ताण्ड मध्यमण्डलमुननु चेलंगुचु (उं)

च.

तामसादि गुण रहितुडु धर्मात्मुडु सर्वसमुडु

क्षेमकरुडु त्यागराज-चित्तहितुडु जगमुनिण्डि (उं)

"UNDĒDI RĀMUDU OKADU" (Harikāmbhōji)

There is Rāma, the one Lord; Oh mind! do not get needlessly ruined. He shines with brilliance in the heart of the blazing Sun. He is free from Tāmasa Guna. He is the soul of all Dharmas. He looks evenly upon all. He bestows welfare. He is the beloved of Tyāgarāja.

भैरवि – 'नीवंटि दैवमु' – आदि

प.

नीवंटि दैवमु नेगान, नीरजाक्ष ! श्रीरामय्य ! (नी)

अ.

भाविञ्चि जूचु पट्ल पट्टाभिरामचंद्र ! (नी)

च.

आडिन निन्नाडवले गा-पाडिन निन्नु पाडवलेगा
गूडिन निन्नु गूडवले नी-जाड देलिसिन त्यागराजुनिकि (नी)

"NĪVANTI DAIVAMU" (Bhairavi)

Oh Rāma! After deep mental reflection, I see it is impossible for me to find another God like you. If one wants to speak, one should speak about you; if one wants to sing one must sing of you alone; if one wants to associate with anybody, one must associate with you alone. I now know your heart.

धन्याशि - 'श्यामसुंदराङ्ग' - रूपकम्

प.

श्यामसुन्दराङ्ग ! सकल शक्तियु नीवेर (श्या)

अ.

तामस रहित गुणसांद्र ! धरनु वेल्यु रामचन्द्र (श्या)

च.

दुष्टदनुजमदविदार ! शिष्टजनहृदयविहार !

इष्टदैवमु नीवेर यिल्लनु त्यागराजु वेर (श्या)

"SYĀMA SUNDARA" (Dhanyāsi)

O Lord of beautiful swarthy limbs! You are the embodiment of all power, you Rāma who shine in the world as the Lord full of all excellences and devoid of the Tamoguna! who destroys the pride of the wicked demons, and also sports in the hearts of the virtuous! You alone are my favourite deity. Is Tyāgarāja different from you?

पंतुवराळि - 'रघुवर नन्नु' - आदि

प.

रघुवर ! नन्नु मरव तगुना ? (र)

अ.

नगधर ! भक्तजनाघनिवारण ! (र)

च.

१. तल्लितंड्रु लन्नतम्मुलु युन्न

पोलतिकि योक्कडु पुरुषुडु यौना ? (र)

२. परदैवमुलु बागु सोम्मुलु
सुरनुत ! मङ्गळ सूत्रमुलौना ? (र)

३. जेसिन पुण्य चयमु, ब्रह्मण्य !
आशनोसंगिति, अनुपमलावण्य ; (र)

४. मनसुन नीकेमरुलु कोन्नानु, स-
ज्जनहित ! त्यागराजनुत ! शुभाकर ! (र)

"RAGHUVARA NANNU" (Pantuvarāli)

Oh Raghuvara! Is it proper for you to forget me? Can the parents, brothers and other relations of a woman stand to her on the same footing as her husband? Can all the ornaments which she wears stand on the same footing as her *Mangala Sūtra*? As the result of my meritorious deeds in my previous birth, you have roused a desire in me and I have cherished deep love for you alone in my mind.

बलहंस – 'राम एव दैवतम्' – रूपकम्

प.

राम एव दैवतम् रघुकुलतिलको मे (रा)

च.

१. विगतकाममोहमदो विमलहृदयशुभफलदो (रा)

२. जित गौतम कृत शापो नत वरद सीतापो (रा)

३. भक्त चित्त ताप हरो भावुक दान चतुरो (रा)

४. सुरतारका गणचन्द्रो मुरनरकेभमृगेन्द्रो (रा)

५. हरिपद्मजसवेंशो हरिदश्वसुसङ्काशो (रा)

६. त्यागराज हृत्सदनो नागराजवरशयनो (रा)

"RĀMA ĒVA DAIVATAM" (Balahamsa)

Rāma alone is my God. He is the destroyer of the mental distress of devotees.

खरहरप्रिया – 'राम नीसमान' – रूपकम्

प.

राम ! नीसमान मेवरु ? रघुवंशोद्धारक ! (रा)

अ.

भामा मरुवम्पु मोलक भक्तियनु पंजरपु चिलुक (रा)

च.

पलुकु पलुकुलकु तेने-लोलुकु माटलाडु सोद-

रुलगल हरि त्यागराजकुलविभूष ! मृदुसुभाष ! (रा)

"RĀMA NĪ SAMĀNA" (Kharaharapriyā).

Rāma! Who is there equal to you? You are the beloved parrot in the cage of Sītā's Bhakti. You are yourself gentle in speech and have brothers whose words drip with honey. You are Tyāgarāja's family deity.

सुरटि — 'वेरेव्वरे गति' — देशादि

प.

वेरेव्वरे गति ? वेमारुलकु, सीतापति ! (वे)

अ.

ईरेडु लोकमुल काधारुडगु निन्नु विना (वे)

च.

बृन्दारकादि मुनि बृन्द शुक सनक स-

नन्दन श्रीनारदारविन्दोद्भव श्रीभव पु-

रन्दरुलकु, त्यागराजुनिकि निन्नु विना ? (वे)

"VĒREVVARĒ" (Surati)

Who else but you, Oh Sītāpati, the prop of the fourteen worlds, can ever be the refuge for all Devas, Munis, Suka, Sanaka, Nārada etc. and to Gods like Brahma, Siva, Indra etc. and Tyāgarāja?

बलहंस — 'तलिदंड्रुलु' — आदि

प.

तलि दंड्रुलु गल पेरुगानि-इल नी सरिदैवमु लेवरे (त)

अ.

इलु गलश समुद्रमु गाकनु नी-किलालु विदेहतनय ; भळि ! (त)

च.

गिरिशादि विधींद्रार्क शशाङ्का-

मर कोड्डुलु वानरुलै कोलुव

दर चक्र फणीन्द्रुलु सोदरुलै

तगि वेडग ; त्यागराजनुत ! (त)

"TALLIDANDRULU" (Balahamsa)

Is there any God equal to you in the world? You had parents only in name. Your abode is the milk ocean; your consort is Sītā; Siva, Brahma, Indra, Sun, Moon and other Devas serve you as Vānaras; Chakra and Ādisesha have become your brothers and are serving you.

अठाण — 'मुम्मूर्तुलु' — आदि

प.

मुम्मूर्तुलु गुमिगूढि पोगडेडि-मुच्चट विनुकोनरे (मु)

अ.

सम्मतिग राजुकोड्डुकनगा विनि
संशयमु दीरक श्रीरामुनि (मु)

च.

रोसमुतो रघुरामुनि गुणमुल
रूडिग दम गुणमुल नट्टु मासि
त्रासुन निड सरिनिल्वग लेदनि
त्यागराजनुतु डेवडो यनुचुनु (मु)

"MUMMŪRTULU" (Atāna)

Listen to the beautiful and concerted praise of the Trimūrtis of Srī Rāma's gunas, which they found to outweigh their own gunas in worth, on weighing them both in the balance in a spirit of rivalry. Having heard that he

was only a king's son, they were at a loss to know how he could possess these gunas; and their doubts were not cleared.

कल्याणि — 'कारु वेल्पुलु' — आदि

प.

कारु वेल्पुलु नीकु सरिकारु (का)

अ.

कारुकु जिलकर संपा-कान्तार मैनट्टु गानि (का)

च.

१. दिवटिकि दीपमु रीति
कावेटिकि काल्वल रीति गानि (का)

२. तम्मवैरिकि तारकल रीति
कम्मविल्तुनिकि कान्ति नरुल रीति गानि (का)

३. सागरमुनकु सरस्सु रीति ;
त्यागराजविनुत ! धरलो नीकु सरि (का)

"KĀRUVĒLPULU" (Kalyāni)

No God of this Universe can be equal to you. To compare any one of them to you will be like comparing the fine quality of table rice to worthless chaff, the small light to the torch, the channel to the river Kāverī, the stars to the moon, the man to Manmatha, the lake to the sea.

छायातरंगिणी – 'इतर दैवमुल' – रूपकम्

प.

इतर दैवमुल वल्ल निल्चु सौख्यमा ? राम ! (इ)

अ.

मत भेदमु लेक सदा मदिनि मरुलु गोन्न तन (कि)

च.

मनसु देलिसि ब्रोचिननु मरचिननु नीवे ; राम !

तनवाडन दरुणमिदे त्यागराजसन्नुत ! (इ)

"ITARA DAIVAMULA" (Chāyātaranginī)

Is happiness possible of attainment through other gods, Oh Rama! to me, whose mind, without harbouring any prejudice against other faiths, is constantly and passionately in love with you?

I stand resigned in you, whether you, who know my mind, protect me or neglect me. I have only to say that this is just the time for you to treat me as yours.

कोलाहलम् – 'मदि लोन' – देशादि

प

मदि लोन योचन बुट्टलेदा ?

महराज राजेश्वरा ! (म)

अ

पदि वेसमुललो रामवेसमु

बहुबागनुचु गोरुनन्नु ब्रोव (म)

च.

इट्टि वेळ नीदु मट्टु जूपुमनि
इल्लालु नीतो मुच्चटाडदो ? ना-
रट्टु नी मनस केट्टु तोचेनो
रक्षिंचुटकु त्यागराजनुत ! (म)

"MADILŌNA YŌCHANA" (Kōlāhalam)

I have always regarded your Rāma Avatāra as the best of your ten Avatārs.

(See below)

His Rūpa—Paratva and Avatāra

देवमनोहरी — 'एवरिकै' — चापु

प.

एवरिकै यवतारमेत्तितिवो ?
यिपुडैन देलुपवय्य ; रामय्य (ए)

अ.

अवनिकि रम्मनि पिलिचिन महरा-
जेवडो बानिकि म्रोक्केद ; राम ! (ए)

च.

वेदवर्णनीयमौ नाममुतो
विधि रुद्रुलकु मेलिमयगु रूपमुतो
मोद सदनमगु पट्टु चरितमुतो
मुनिराज वेषियौ त्यागराजनुत ! (ए)

"EVARIKAI AVATĀRAM" (Dēvamanōharī)

For whom did you take this incarnation? Tell me now at least, Oh Rāma! I prostrate before the blessed one at whose instance you incarnated, exhibiting both the aspects of King and Rishi, with a name adored by the Vedas, with a transcendantal form more glorious than those of Brahma and Rudra and with heroic deeds full of bliss?

बिलहरि — 'दोरकुना यिटुवंटि' — आदि

प.

दोरकुना यिटुवंटि सेव ? (दो)

अ.

दोरुकुना ? यल्पतप मोनरिंचिन भू-
सुर वरुलकुनैन सुरुलकैन (दो)

च.

१. तुम्बुरु नारदुलु सुगुण कीर्त-
नम्बुल नालापमु सेयग
अम्बरीष मुख्युलु नमसु से-
यग, आजुलपै चल्लग
बिम्बाधरुलगु सुरवार यलि
वेणुलु नाट्यमु लाडग
अम्बुज भाव पाकारु लिरुगडल
नन्वय विरुदावळिनि पोगडगा

अम्बर वास सुतुल्ल कर कंक-
णम्बुलु घल्लनि विसरग मणि हा-
रम्बुलु गदलग नूचे फणि त-
ल्पम्बुन नेलकोन्न हरिनि गनुगोन (दो)

२. मरकत मणि सन्निभ देहंबुन
मेरुगु कनक चेलमु शोभिल्ल
चरण युग नखावळि कान्तुलु
चन्दुरु पिल्ललनु गेर ;
वर नूपुरमु वेलुग ; करयुगमुन
वज्रपु भूषणमुलु मेरय ;
उरमुन मुक्ताहारमुलु, मरियु
नुचितमैन मकर कुण्डलंबुलु
चिरुनव्वुलु गल वदनंबुन मुं-
गुरु लद्दम्पु कपोलमु मुद्दु
गुरियु दिव्य फालम्बुन तिलकमु
मेरेयु भुविलावण्य निधिनि कन (दो)

३. तामस गुण रहित मुनुलकु बोगड
तरमुगाकने भ्रमसि निल्वग
श्रीमत्कनकपु तोट्लपैनि
चेलुवोन्द कोलुवुण्डग
कामित फलदायकियौ सीत-
कान्तुनि कनि युप्पोङ्गग
रामब्रह्म तनयुडौत्याग-

राजु ता बाड्चु नूचग

रामुनि जगदुद्धारुनि, सुररिपु-

भीमुनि, त्रिगुणातीतुनि, पूर्ण-

कामुनि चिन्मयरूपुनि सद्‌गुण-

धामुनि, कनुलार मदिनि कनुगोन (दो)

"DORAKUNĀ" (Bilahari)

Will it ever be possible for even Brahmans and gods who have only a little Tapas to their credit, to have the blessed privilege of such a **Darsana** as that of Hari being rocked on Ādisesha as his bed with Tumburu and Nārada singing the glory of his gunas, with Ambarīsha and others chanting his holy name and strewing jasmine flowers, with beautiful celestial damsels dancing, with Brahma and Indra standing on either side and proclaiming the divine glory and with celestial women fanning with the jingling of their ornaments, a darsana as that of the repository of all beauty with his emarald-like body clad in shining golden garments, with the colour of his foot-nails outshining the rays of the moon; with brilliant anklets, with dazzling diamond rings on his fingers, with pearl-garlands on his chest, with face radiant with glowing ear-ornaments and charming smile, curly forelocks, glossy cheeks, and with lovely tilaka on the forehead, a darsana as that of Srī Rāma seated on the golden swing with Sītā, the fulfiller of devotees' desires, transported to ecstacy at the sight of the Lord, with great Rishis standing bewildered unable even to praise his glories and

with Tyāgarāja; son of Rāma Brahmam, singing before Him, while the swing is moving.

दर्भारु – 'एन्दुंडि वेडलितिवो' – त्रिपुट

प.

एंदुण्डि वेडलितिवो ? एवूरो नेतेलिय
इपुडैन देलुपवय्य (एं)

अ.

अंदचंदमु वेरै नडत लेल्ल त्रिगु-
णातीतमै युन्नदेगानि ; श्री राम ! (एं)

च

चिट्टकंटे नपराध चयमुल दगिलिंचे शिवलोकमुगादु ;
वट्टुरूपुडै बलिनि वंचिंचि यणचुवानि वैकुण्ठमुगादु ;
विट वचनमुलाडि शिरमु दुंपबड्ड विधिलोकमु गादु
धिटवु धर्ममु सायमु मृदुबाषलु गल्गु
दिव्यरूप ! त्यागराजविनुत ! नी (वें)

"ENDUNDI VEDALITIVŌ" (Darbhār)

I am at a loss to guess even your nativity and whence you have come. Pray, let me know it now at least. Your beauty and qualites are a class by themselves and your ways transcend the three Gunas. It is not likely that you are from Sivalōka where even those who err slightly are punished.

It may not be even Vaikuntham of Vāmana, who deceived Bali.

It cannot be the heaven of Brahma who spoke amorously to his own daughter Sarasvatī and had his head chopped off by Rudra.

You are of the divine form, possessed of immeasurable prowess, following Dharma, devoted to unfailing truth, clothed with gentle words.

Rūpa Mahimā

Personal Charms of the Rāma Form

गुण्डक्रिया -- 'इन्तनुचु वर्णिम्प' -- आदि

प.

इन्तनुचु वर्णिम्प तरमा ? ब्रह्मेन्द्रादुलकैन ; (नि)

अ.

कन्तुनिगन्न माचक्कनि कल्याण रामचन्द्र ! नी सोगसु (नि)

च.

१. चल्लनि चूपुल कन्नुलु मरिजा-
बिल्लि कळलगेरिन आननमु
मेल्लनि माटलभयकरमु लिवि
येल्ल सहजमैन नीगुण (मि)

२. अन्निलगोरि घोर तपमु लें-
न्नो जेसि वरमुलन्दि मू-
र्धन्युलैनवारि मदंबुल रा-
जन्य लघुवुन नणचे पराक्रम ! (मि)

३. वागीशादि सुरकोट्लकु वे-

दागम शास्त्रमुलकु गनगूडनि

नागराज भूषणुडैन श्री-

त्यागराजसन्नुत ! नीदु महिम (लिं)

"INTANUCHU VARNIMPA" (Gundakriyā)

Is it possible even for Brahma, Indra and others to describe your beauty, you, the father of the god of love? Is it possible to describe the beauty of your benign look, your charming face that surpasses the moon in splendour, your sweet and soft words, your hand that blesseth and your natural gunas? Even the Gods and the Vedas and Sāstras cannot have any conception of the glory of your prowess, which easily subdues the haughty kings, grown arrogant by securing boons from other gods as a result of their terrible penances.

सूर्यकान्तम् - 'मुद्दु मोमु' - आदि

प.

मुद्दुमोमु येलागु चेलङ्गेनो ?

मुनुलेट्ल गनि मोहिञ्चिरो ? (मु)

अ.

कद्दनुचुनु चिरकालमु हृदयमु

करगि करगि निल्चु वारिकेदुट रामुनि (मु)

च.

मनसु निर्मलमगु भूसुर कृतमौ

मंचि पूजा फलमो तोलुतटि तपमो

घननिभ देहुनि जनन स्वभावमो

धनपति सुरवुडैन त्यागराजार्चितुनि (मु)

"MUDDU MŌMU" (Sūryakāntam)

How did Srī Rāma's face of captivating beauty shine when he blessed with His Darsan the devotees who had been for long looking forward eagerly with panting hearts for His advent, and how did even the sages get enchanted with it? Was it the effect of ardent worship of pure minded Brahmans, or of penance done in previous births or the Lord's own divine nature?

RŪPA MAHIMĀ

शुद्धदेशि – 'एन्दु कौगलिन्तुरा' – आदि

प.

एन्दु कौगलिन्तुरा ? निन्नेन्तनि वर्णिन्तुरा ? नि (ऐं)

अ.

अन्दमैन कुन्दरदन यिन्दिराहृन्मन्दिरा ! नि (ऐं)

च.

नीदु पलुके पलुकुरा ; नीदु कुलुके कुलुकुरा ;

नीदु तळुके तळुकुरा ; निजमैन त्यागराजनुत नि (ऐं)

"ENDU KOUGALINTURĀ" (Suddhadēsi)

Which portion of your body am I to embrace and how am I to describe, O beautiful Rāma whom Lakshmi has treasured in Her heart? Your speech alone is speech; your smile alone is smile; your brilliance alone is brilliance.

अमृतवाहिनी - 'श्री राम पादमा' - आदि

प.

श्रीराम पादमा ! नी कृप जालुने ; चित्तानिकि रावे (श्री)

अ.

वारिजभव सनक सनन्दन
वासवादि नारदु लेल्ल पूजिञ्चे (श्री)

च.

दारिणि शिलयै तापमु ताळक
वारमु कन्नीरुनु राल्चग
शूर अहल्यनु जूचि ब्रोचितिवि
यारीति दन्यु सेयवे, त्यागराज गेयमा ! (श्री)

"SRĪ RĀMA PĀDAMĀ" (Amritavāhinī)

Oh Rāma's blessed feet! It is enough if I secure your grace. Come and make my mind your abode. All the great ones, Brahma, Sanaka, Sanandana, Indra and others worship you. Taking compassion on the long repenting Ahalyā who had been cursed into a stone, lying on your way, you, as a hero, redeemed her. Bless me also similarly.

रामप्रिया – 'सन्देहमुनु' – देशादि

प.

सन्देहमुनु दीर्पुमय्य साकेत निलय ! रामय्य (स)

अ.

नन्दार्चित पदयुगमुलु मेलो

नागरीकमगु पादुका युगम्बुलु मेलो ? (स)

च.

वरमौनुलेल्ल चरणंबुलनु

स्मरियिम्प नीदु पद मोसङ्गेने

भरतार्चनचे पादुकलु

धरणि निन्नोसगे त्यागराज भाग्यमा (स)

"SANDĒHAMUNU" (Rāmapriyā)

Oh Rāma! Pray, clear my doubt. Are your holy feet, worshipped by Nanda, great, or are your elegant sandals great? The great sages that worshipped your feet secured Vaikuntham—your abode; but Bharata, who worshipped your sandals, got you yourself.

मध्यमावती – 'अलकलल्ल' – रूपकम्

प.

अलकलल्ल लाडग गनि याराम्मुनि येट्टु पोंगेनो (अ)

अ.

चेलुवु मीरगनु मारीचुनि मद मणचुवेळ (अ)

च.

मुनि कनु सैग देलिसि शिवधनुवुनु विरिचेडि समय-

सुन त्यागराजविनुतुनि मोमुन रञ्जिल्लु (अ)

"ALAKALALLA LĀDA" (Madhyamāvatī)

What rapturous enjoyment did Visvāmitra have, gazing on the waving of the curly forelocks playing on Rāma's face when he subjugated Mārīcha and when he broke Siva's bow understanding the direction of the gesture of Visvāmitra's eye!

रुद्रप्रिया – 'लावण्य राम' – रूपकम्

प.

लावण्य राम ! कनुलार जूडवे ; अति (ला)

अ.

श्रीवनिताचित्तकुमुदशीतकर ! शताननन्यज (ला)

च.

नी मनसु नी सोगसु नी दिनुसु वेरे ;

तामस मत दैवमेल त्यागराजनुत दिव्य (ल)

"LĀVANYA RĀMA" (Rudrapriyā)

Oh charming Rāma! Bless me with your benign looks. Your mental disposition, your charms and your methods are unique. Why should one seek protection from Tāmasic (lower) gods?

कन्नडगौळ - 'सोगसु जूड' - देशादि

प.

सोगसु जूड तरमा ? नी (सो)

अ.

निगनिगमनुचु कपोल युगमुचे मेरयु मोमु (सो)

च.

१. अमरार्चित पद युगमु अभयप्रदकर युगमु
कमनीय तनु निन्दितकाम ! कामरिपुनुत नी (सो)

२. वरबिंबसमाधरमु वकुळसुमंबुल युरमु
करधृत शर कोदंड ! मरकताङ्ग ! वरमैन (सो)

३. चिरु नगवुलु मुंगुरुलु मरि कन्नुलतेट
वर त्यागराजवन्दनीय ! यिटुवंटि (सो)

"SOGASU JŪDA TARAMĀ" (Kannadagowla)

Is it possible to see such beauty as that of your face shining with glossy cheeks, your feet worshipped by Devas, your hands that offer protection, your lip (nether) which resembles a ripe Bimba fruit, your chest adorned with garlands of Vakula flowers, your smiles, your forelocks and the brilliance of your eyes?

मोहन - 'मोहनराम' - आदि

प.

मोहनराम मुख जित सोम ! मुद्दुग बल्कुमा (मो)

अ.

मोहनराम मोदटि दैवमा
मोहमु नीपै मोनसि युन्नदिरा (मो)

च.

धरमनुजावतार ! महिम विनि
सुर किन्नर किंपुरुष विद्याधर
सुरपति विधि विभाकर चन्द्रादुलु-गरगुचु प्रेमतो
वर मृगपक्षिवानर तनुवुलचे गिरिनि वेलयु सीता-
वर ! चिरकालनु गुरि दप्पक मैमरचि सेविंचिरि ;
वर त्यागराजवरदाखिल जग- (न्मो)

"MŌHANA RĀMA" (Mōhana)

Oh ! Rāma of universally captivating beauty ! Speak to me sweetly ; you are the foremost Lord. Your form has an inexplicable attraction for me. Hearing the glory of your human form all the Gods from Brahma downwards came down to the earth and took in love the forms of birds, beasts and monkeys and long enjoyed your Darsan with rivetted eyes and ecstacy.

देवगान्धारी – 'मरवकरा नव' – आदि

प.

मरवकरा नव-मन्मथरूपुनि (म)

च.

१. नीये मेल्लनि माटो कन्नुल
तेटो मरि वल्लुवांटो मनसा (म)

२. कुलुको पावुल गिलुको कपुरपु
पलुको चेक्कुल तलुको मनसा (म)

३. विल्लो घंटल घल्लो सुममुल
थिल्लो सेवपु कोल्लो मनसा (म)

४. केलो वुङ्गरालो वङ्ग रू-
प्यालो चेन्त निल्लालो मनसा (म)

५. शरमो कनकांबरमो श्रीकर
युरमो ब्रोचु दुरमो मनसा (म)

६. आजन्ममु हृद्राजीवमुतो
पूजिन्तुर त्यागराजनुतुनि मनसा (म)

"MARAVAKARĀ" (Dēvagāndhāri)

Oh Mind! Don't forget Rāma of bewitching beauty, his dignified bearing, his soft words, the brilliance of his eyes, the disposition of the cloth across his body—

his graceful jerks, the jingling noise of his foot ornaments, the gloss of his cheeks, his bow, its ringing bells, his floral abode, unimpeded Darsan, his hand, the rings on the fingers, his golden swing, the consort by his side—

his arrows, golden garments, his chest adorned by Lakshmī, his alertness in protecting devotees.

I shall worship him with the lotus of my heart all my life.

मायामाळवगौळ — 'मेरु समान' — देशादि

प.

मेरुसमानधीर ! वरद ! रघुवीर ! जूतामु रारा महा- (मे)

अ.

सारसार ओय्यारपु नडलनु-नीरद कांतिनि नीठीविनि, महा- (मे)

च.

अलकल मुद्दुनु तिलकपु तीरुनु
तळुकु जेक्कुलचे दनरु नेम्मोमुनु,
गळमुन शोभिल्लु कनक भूषणमुल,
दळित दुर्मानव त्यागराजार्चित (मे)

"MĒRU SAMĀNA DHĪRA" (Māyāmālvagowla)

Oh Rāma, firm like the Meru mountain! Pray, come to me so that I may feast my eyes with the captivating beauty of your form - your graceful gait - your shining blue body - the lovely curls on your forehead - the attractive shape of your tilaka - your blooming cheeks - the brilliance of your face - the golden jewels that adorn your neck.

कमलामनोहरी - 'नी मुद्दुमोमु' - आदि

प.

नी मुद्दुमोमु जूपवे (नी)

अ.

ना मीद नेनरुञ्चि, नळिन दळ नयन (नी)

च.

१. उरमुन निग्नुंचुकोने गानि
उरगशयन नादुल्लमु रञ्जिल्ल (नी)

२. पुलकरिंच निनु पूज सेतुगानि
कलनैन मरुव चुक्कल रायनि बोल्लु (नी)

३. मरुल्लु कोन्नानु मदन जनक !
धर सुतारमण ! श्रीत्यागराजुनिकि (नी)

"NĪ MUDDU MŌMU" (Kamalā Monōharī)

Oh Lotus-eyed Rāma! Have compassion on me and show me your beautiful face, shining like the Moon, to cheer my heart; I shall instal you there. It is only to worship you with ecstatic ardour; I shall never forget you even in my dream. I am deeply drawn to you.

नवरसकन्नड – 'पलुकु कण्ड' – देशादि

प.

पलुकु कंड चक्केरनु गेरुने पणतुलार ! जूडरे (प)

अ.

कोलुवु कूटमुननु गोलुचुवारिनि
बिलचि दाशरथि प्रेममीर बलुकु (प)

च.

सुरुल कामिनी मणुल गान मा-
दरण नालकिंचुचुनु शृङ्गा-
र रसयुक्त वार रमणु लाडजूचि
सरस त्यागराजुनितोनु बोगडु (प)

"PALUKU KANDA CHAKKĒRANU" (Navarasakannada)

The sweetness of his speech is sweeter than sugar candy.

तोडि – 'एमनि माटाडितिवो' – आदि

प.

एमनि माटाडितिवो ? राम !
एवरि मनसु येविधमो तेलिसि (ए)

अ.

माम, मरदु लनुजुलु, दलिदण्ड्रुलु
भामलु, परिजनुलु स्ववशमौट (के)

च.

राजुलु, मुनुलु, सुरासुरुलु, वर
दिग्राजुलु, मरिशूरुलु, शशिधर दिन-
राजुलु लोबडि नडवनु त्यागराज
विनुत ! नय भयमुग मुद्दुग ; (ए)

"ĒMANI MĀTĀDITIVŌ" (Tōdi)

Oh Rāma ! How wonderful was your power of winning people by sweet words, suited exactly to the mental disposition of each, softly, sternly, sweetly—parents, women, servants, kings, munis, the famous Ashta Dikpālakās, Suras, Asuras, Moon, Sun,—so much so they felt bound to follow the words !

मध्यमावति — 'एवरिच्चिरिरा' — आदि

प.

एवरिच्चिरिरा शरचापमु-नी ? किनकुलाब्धिचन्द्र ! (ए)

अ.

अवतरिंचु वेळ नुंडेनो ? लेक

यवनि केगि यार्जिच्चितिवो ? श्रीराम ! नी (के)

च.

ओकटेसि बदि नूरै वेय्यै-चकपकलाडि शत्रुल नणचेनट ;

विकलुनि काकिनि ब्रोव त्रिमूर्तुलु वेनुक दीसिरट ;

सकल नदीपतिकै-द्रुमकुल्युल संहरिंचेनट ;

प्रकटकीर्ति गलिगन कोदण्डपाणि ! श्रीत्यागराजविनुत नी (के)

"EVARICHCHIRIRĀ" (Madhyamāvati)

Oh glorious Kōdandapāni ! Who gave you your bow and arrows ? Were they with you when you were born ? Or, did you acquire them after coming down to the Earth ?

Your arrow had the wonderful merit of getting multiplied into tens, hundreds and thousands, rushing in all directions and destroying the enemies. When they were aimed at the wicked Kākāsura, even the Trimūrtis drew back from protecting him. When they were used on the Samudra Rāja, they killed all the Rākshasas of Drumakulya.

कुन्तलवराळि — 'शर शर समरैक' — आदि

प.

शरशर समरैक शूर शरधि मदविदार (श)

अ.

सुररिपु मूल बलमनु तूल-

गिरुल कनलसमयौ श्रीराम (श)

च.

तोलि जेसिन पाप वन कुठारमा !

कलनैननु सेयग लेनि

बलुविलुनु विरिचि वेलसिन श्रीरघु-

कुलवर ; ब्रोवुमु त्यागराजनुत ! (श)

"SARASARA SAMARAIKA" (Kuntalavarāli)

You improvised a blade of grass as an unfailing deadly weapon ; you have fought against a host, single handed ; You have destroyed the arrogance of the Sea Lord; You have proved a fire to the cotton-heap of Rāvana's reserve forces ; You are the axe for the destruction of the forests of sins committed by people in previous births ; You have broken the colossal Siva's bow which nobody could even dream of doing. Bless and protect me.

कैकवशि - 'वाचाम गोचरमे' - देशादि

प.

वाचामगोचरमे ; मनसा !

वर्णिम्प तरमे ? राम महिम (वा)

अ.

रेचारि मारीचुनि बडग गोट्टि

रेण्डो वानि शिखि कोसगेने (वा)

च॰

मानवती मदिनेरिगि चा-
मर मौट कान्नमु नेयगनि
मानम्बुकै मेडदाचगा
माधवुण्डु गनि करगि वेगमे
दीनार्ति भञ्जनुडै प्राण
दानमु बोसग मुनु जनिन
बाणम्बुनट्टु चेद्रजेय लेदा ?
गान लोल त्यागराजनुतु महिम (वा)

"VĀCHĀMA GŌCHARAMĒ" (Kaikavasi)

O Mind! Rāma's glory is beyond description: Rāma struck down the Rākshasa Mārīcha and consigned to fire his compeer Subāhu: Understanding the desire in Sītā's mind, he sent an arrow at the tail of the chamarī-deer; to save her honour and pride, (which consisted of the fine tail) she covered (her tail) with her head (intending to offer her life, rather than lose the tail); seeing this and flowing with compassion, and to afford security of life (to the meek), did not Rāma, the remover of the distress of the meek, quickly cancel the arrow aimed already?

श्रीरञ्जनी - 'ब्रोचुवा रेवरे' आदि

प॰

ब्रोचुवा रेवरे रघुपति (ब्रो)

च॰

1. निनुविना (ब्रो)

२. श्री रामा नेनरुन (ब्रो)

३. सकल लोक नायक (ब्रो)

४. नरवर ! नीसरि (ब्रो)

५. देवेन्द्रादुलु मेच्चुटकु लङ्क
दयतो दान मोसङ्गि सदा (ब्रो)

६. वालि नोक्क कोलनेसि रवि
बालुनि राजुग गाविञ्चि जूञ्चि (ब्रो)

७. मुनिसवनमु जूड वेंट जनि खल
मारीचादुल हतम्बुचेसि (ब्रो)

८. भवाब्धि तरणोपायमु नेरनि
त्यागराजुनि करम्बिडि (ब्रो)

"BRŌCHUVĀREVARĒ" (Srīranjanī)

Who is there that will protect people with love like you? Oh Raghupati! Lord of the whole Universe, the best among men!

Who would have, out of campassion, made a gift of Lanka to Vibhīshana and blessed him to the delight of Devas as you did?

Who would have killed Vâli with one arrow and made Sugrīva the king?

Who would have accompanied Viswāmitra to see his Yāga and killed there the cruel Rākshasas, like Mārīcha?

Who would have taken by the hand and protected Tyāgarāja who had been struggling, not knowing the means by which to cross the ocean of Samsāra ?

यदुकुलकांभोजि – 'श्री राम रघुराम' – झुम्प

प.

श्री राम रघुराम शृङ्गार रामयनि

चिन्तिञ्चरादे ओ मनसा (श्री)

च.

१. तळुकु चेक्कुल मुद्दु बेट्टु कौसल्य मुनु

तप मेमि जेसेनो तेलिय

(कौसल्य मुनु तपमेमि जेसेनो तेलिय) (श्री)

२. दशरथुड्ड श्रीराम रारयनि पिल्व मुनु

तपमेमि जेसेनो तेलिय

(दशरथुड्ड तपमेमि जेसेनो तेलिय) (श्री)

३. तनितपर् परिचर्य सेय सौमित्रि मुनु

तपमेमि जेसेनो तेलिय

(सौमित्रि मुनु तपमेमि जेसेनो तेलिय) (श्री)

४. तनवेंट चनजूचि युप्पोङ्ग कौशिकुड्ड मुनु

तपमेमि जेसेनो तेलिय

(कौशिकुड्ड तपमेमि जेसेनो तेलिय) (श्री)

५. तापम्बणगि रूपवति यौटकहल्य
तपमेमि जेसेनो तेलिय
(अहल्य मुनु तपमेमि जेसेनो तेलिय) (श्री)

६. धर्मात्मु चरणम्बु सोक शिवु चापम्बु
तपमेमि जेसेनो तेलिय
(शिव चापम्बु तपमेमि जेसेनो तेलिय) (श्री)

७. तन तनय नोसगि कनुलार गन जनकुण्डु
तपमेमि जेसेनो तेलिय
(आजनकुण्डु तपमेमि जेसेनो तेलिय) (श्री)

८. दहरम्बु करग करमुनु बट्ट जानकि
तपमेमि जेसेनो तेलिय
(आ जानकि तपमेमि जेसेनो तेलिय) (श्री)

९. त्यागराजाप्त यनि पोगड नारद मौनि
तपमेमि जेसेनो तेलिय
(आमौनि तपमेमि जेसेनो तेलिय) (श्री)

"SRĪ RĀMA RAGHURĀMA" (Yadukulakāmbhōji)

Oh Mind! can you not meditate upon Srī Rāma, the beautiful? I do not know what meritorious work in the past,

Kausalyā should have done to kiss the shining cheeks, (of Rāma),

Dasaratha to call endearingly 'Rāma',

Lakshmana to serve Rāma unceasingly,

Visvāmitra to feel elated on seeing Rāma led by him,

Ahalyā to get her sins dissolved and recover her original charming form,

Siva's bow to come into contact with the feet of the one, who is the embodiment of Dharma,

Janaka to give his daughter in marriage to Rāma and feast his eyes with the sight of the couple,

Jānakī to hold Rāma by the hand, her body pining with ecstacy,

and Nārada to praise Rāma as the adored of Lord Siva.

धन्याशि – 'श्री रामदास' – चापु

प.

श्री राम दासद्दासोहम्; नीरज-
नेत्र। नीकेल सन्देहमु (श्री)

च.

१. गट्टु कानरानि गुण्ट राम
पट्टुक दाट नीपेरु तेप्पंड (श्री)

२. कामादि नक्र बाध दीर्पे
रामय्य नी चेति चक्रमु लेदा (श्री)

३. चलचित्तमनु नललकु राम
चल्लगु नीनामहस्तमु वैरियगुनु (श्री)

४. मदमत्सरमुलनु गजमुलकु नी
पद कमलांकुश रेख अंकुशमु (श्री)

५. शोकादुलनु पर्वतमुलकु
नी कराङ्कित वज्ररेख वज्रमु (श्री)

६. अहमनु जडत्वमणचि ब्रोव
सहजमौ नी चेति शरमुलु लेवा (श्री)

७. दुष्कर्ममुलनु कोण्डलेगयसेय
निष्कल्मष पवनजुडुण्डु सदय (श्री)

८. जनन मरणमनु सुडिनि निल्प
घनमैन नीयाज्ञ गादवडिनि (श्री)

९. जातिकोकरु कूडिनारमु प्रीति
चेत देलुसुकोण्टिमि नामसारमु (श्री)

१०. पन्नुग भव मतिघोरमु राम
निन्नु विनान्य दैवमुलनु कोरमु (श्री)

११. वरगुण राजाधि राज रामम्
परमपावन पालित त्यागराज (श्री)

"SRĪ RĀMA DĀSA DASŌHAM" (Dhanyâsi)

Oh Lotus-eyed Srī Rāma! I am a servant of your servants. Why do you doubt?

Your Name, they say, is the craft for crossing the boundless sheet of water of samsāra.

To end the troubles caused by the crocodiles of Kāma and the other five inward enemies, have you not the Chakra in your hand (to use as in the case of Gajēndra)? To quell and calm the waves of the unsteady mind, you have your conquering left hand (to be used as you did against the waves of the sea on the eve of the Sētu Bandha).

To subdue the elephants of haughtiness and hatred, the crease lines in the sole of your feet (called Ankusa Rekha) will serve as the hook-spear.

To break the mountain of grief and other troubles, the crease lines in your palm (called Vajra Rekha) will serve as the thunderbolt (Vajra).

To put down the stubbornness of egoism and protect me, have you not arrows in your hand?

To hurl away the mountains of sins, there is the pure-hearted Hanumān by you.

To stop the whirlpool of birth and death, will not your mighty commands serve as rushing flood?

We of all communities have joined together and with love have learnt the glory of your holy name.

Very terrible indeed is Samsāra.

We will not seek other Gods but you.

वराळि — 'कन कन रुचिरा' — आदि

प.

कन कन रुचिरा ; कनक वसन ! निनु (क)

अ.

दिन दिनमुन मनसुन-चनुवुन निन्नु (क)

च.

१. पाल्गुगारु मोमुन श्रीयपार
महिम दनरु निन्नु (क)

२. बालार्काभि सुचेल ; मणिमय
मालालंकृत कन्धर ! सर-
सिजाक्ष ! वरकपोल ! सुरुचिर किरीटधर !
सन्ततम्बु मनसारग (क)

३. सापत्नि मातयौ सुरुचिचे
कर्णशूलमैन माट वीनुल
जुरुक्कन ताळक श्रीहरिणि ध्यानिञ्चि
सुखिंपग लेदा ? यदु (क)

४. मृगमदललाम शुभनिटिल वर
जटायु मोक्ष फलद ! पवमान
सुतुडु नीदु महिम देल्प
सीत देलिसि वलचि सोक्कलेदा ? यारीति निन्नु (क)

५. कामिञ्चि प्रेममीर करमुल नीदु
पाद कमलमुल बट्टुकोनु
वाडु साक्षि, रामनाम रसिकुडु
कैलास सदनुडु साक्षि
मरियु नारद पराशर शुक

शौनक पुरन्दरनगजा धरज
मुख्युलु साक्षि गाद ? सुन्दरेश !
सुख कलशाम्बुधिवासा श्रितुलके (क)

६. सुखास्पद विमुखाम्बुधर-
पवन ! विदेह मानस विहाराप्त
सुरभूज मानित गुणांक चिदा-
नन्द ! खगतुरङ्ग धृतरथाङ्ग !
परम दयाकर करुणारस-
वरुणालय भयापहार ! श्री रघुपते ; (क)

७. कलकलमनु मुखकळ गलिगिन सीत
कुलुकुचु नोर कन्नुलनु जूचु निन्नु (क)

८. सततमु प्रेम पूरितुडगु त्यागराज-
नुत ! मुखजित कुमुदहित वरद ! निन्नु (क)

"KANAKANA RUCHIRĀ" (Varāli)

Sweeter will be the devotee's pleasure, the more he, with a loving mind, daily sees you and your charming face radiating beauty and unbounded glory.

Did not such a Darsana redeem and render happy Dhruva when he felt mortified at the sharp and cruel words of his step-mother, Suruchi ?

Did not the description of the glory of your benign form given by Hanuman transport Srī Sītā into a blissful trance ?

This, my statement, will be amply testified to by Ānjaneya, who longingly and lovingly holds your blessed lotus-feet in his hands, by Lord Siva, the enjoyer of the superb sweetness of Rāmanāmam, also by Nārada, Parāsara, Suka, Sounaka, Indra, Pārvatī and Sītā.

Equally sweet is the pleasure of the Darsan of sprightly Sītā devouring the exquisite beauty of Srī Rāma's face with her yearning and modest looks.

BHAGAVAD GUNA—GENERAL

The Lord's Greatness and Mystic Power

कापि — 'नित्यरूप एवरि' — रूपकम्

प.

नित्यरूप येवरि पांडित्य मेमि नडचुरा ? (नि)

अ.

सत्यमैन थाज्ञा मीर सामर्थ्यमु गलदा ? (नि)

च.

भानु पगलु रेयु रत्न सानु जुट्टडा

पूनि शेषुडमित भार-भूमि मोयडा ?

वीनुलन्दु काशीपति नी नाममु बल्कडा

मानि त्यागराज विनुत-महिमास्पदमगु नीमुन्दु (नि)

"NITYARŪPA EVARI" (Kāpi)

Oh Eternal Being! Whose capacity can be of any avail? Has anybody the power to transgress your authority which

has truth for its basis? Is not the Sun revolving regularly round Mount Meru day and night? Is not Ādisēsha unflinchingly carryying the immeasurable load of the Earth? Is not Lord Siva initiating all people with your Tāraka mantra? You are the sourse of all greatness.

वर्धनि — 'मनसा मन सामर्थ्य' — रूपकम्

प.

मनसा ! मनसामर्थ्य मेमि ओ (म)

अ.

विनु साकेतराजु विश्वमने रथमुनेक्कि
तन सामर्थ्यमुचे दाने नडिपिंचेने (म)

च.

अलनाडु वसिष्ठादुलु पट्टमु गट्टे पलु-
कुल विनि वेगमे भूषणमुल नोसगिन कैकनु
पलुमारु जगम्बुलु कल्लमनिन रविजुनि माय
वल वेसि त्यागराज वरदुडु दा चनग लेदा (म)

"MANASĀ MANA SĀMARTHYA" (Vardhani)

Oh mind! Of what avail is our ability? Note, the Lord has mounted the chariot of the Universe and is himself driving it with his own prowess. He has spread the net of Māyā throughout, making victims of people like even Kaikeyī, who in the first instance very jubilantly received the news of Rāma's coronation fixed by Vasishta and others,

and Sugrīva, who, more than once, lived a false life in this world.

चन्द्रज्योति — 'बागायनय्य' — देशादि

प.

बागायनय्य नी माय लेन्तो ;
ब्रह्मकैन कोनियाड तरमा ? (बा)

अ.

ई गारुडमुनु योनरिंचुचुनु
ने गादनुचु बल्कुटयु (बा)

च.

अलनाडु कौरवुल नणचमन
यलरि दोसमनु नरुनिजूचि, पाप
फलमु नीकु दनकु लेदनि चक्कग
पालनमु सेय लेदा ? त्यागराजनुत ? (बा)

"BĀGĀYANAYYA" (Chandrajyōti)

Oh, this is wonderful! How great is your magic? Is it possible even for Brahmā to praise it? This magic, yourself doing and at the same time proclaiming that you are not doing it, is wonderful. In the past when Arjuna trembled to carry out your command to destroy the Kauravas, characterising it as a sin, did you not similarly teach him that the effect of sin could not touch you or him and did you not thus protect him?

मुखारि — 'कारुबारु सेयुवारु' — आदि

प.

कारुबारु सेयुवारु गलरे ? नीवले साकेत नगरिनि (का)

अ.

ऊरिवारु देश जनुलु वरमुनुलु
उप्पोंगुचुनु भावकुलप्ये (का)

च.

नेलकु मूडुवान लखिलविद्यल
नेर्पु गलिगि दीर्घायुवु गलिगि
चलमु गर्वरहितुलु गालेद ?
साधु त्यागराजविनुत राम ! (का)

"KĀRUBĀRU SĒYUVĀRU" (Mukhāri)

Srī Rāma! Has there been anybody who has reigned over Ayōdhya like you, protecting the subjects, exercising supreme authority and securing the happiness and prosperity of townsmen, countrymen and rishis alike? During your reign did not your subjects have the benefit of the three monthly rains, training and education in all arts and crafts, longevity and freedom from intrigue and haughtiness?

भैरवि — 'नाथ ब्रोववे' — आदि

प.

नाथ ब्रोववे रघुनाथ ब्रोववे (ना)

च.

१. सललितुडनि मुनु पलिकिन वाल्मी-
कुल वाकुलु कल्ललायेना रघु (ना)

२. भयमुनुगल मुनिचयमुनु जूचि हृ-
दयमु करगग नभय मोसगिन रघु (ना)

३. वरमगु नुदुटि मुंगुरुलनु तोलगिञ्चि
करुणनु निजभक्तवत्सलनु जूचु रघु (ना)

४. अगणित रिपुलकु वगलोनरिञ्चि स्व-
नगरमु नेलवोच्चु सोगसु जूपु रघु (ना)

५. भरतुनि कनि मदि करगुचु वानि-
युरमुन जेर्चिन करमुनु जूपु रघु (ना)

६. कल कलमनु सुख कळ कनि पुरभा-
मलु वलचग तन सुतलवले जूचु रघु (ना)

७. निरुपम निर्गुण सरसिज लोचन
मरुवक त्यागराज वरनुत श्री रघु (ना)

"NĀTHA BRŌVAVE" (Bhairavi)

Oh Ragunātha! Protect me: Have the words of Vālmīki who has described you as one of sweet disposition, proved false? You were moved with compassion at the sight of the fear-stricken sages and vouchsafed to them protection, and you have evinced affectionate solicitude for true devotees.

I pray for your showing me the beautiful sight of your triumphant re-entry into Ayōdhya, after conquering countless enemies.

I pray for your showing me your endearing arm which clasped Bharata to your bosom with a melting heart.

When the women of the place (Ayōdhya) charmed with your radiant face approached you, you treated them as your own daughters, Oh matchless one! Don't forget me.

दर्बारु — 'एल देलिय' — चापु

प.

एल देलिय लेरो पूर्वकर्म-मेलागुन जेसिरो ? रामय्य ! (ए)

अ.

बाल शशाङ्क कळालंकृत नुत !

नीलवर्ण ! सुगुणालय ! नी महिम (ए)

च.

१. बाल तनमुन शूल धरुनि वि-शाल धनुवुनु लीलगा भू-

पालकुलु गन केल विरिंचि कु-शालुगा श्री नेलिन नि- (ने)

२. नालुगोकपदिवेल कंचुरथाल सुररिपु मूलबलमुल

लीलग नोक क्षोलनेसि-काल यमपुरिपालु जेसिन नि- (ने)

३. राजशेखरुनि यी जगतिलो-राजसम्मुन पूजसेयु

राजुलनु गजराजुलकु मृगराज ! त्यागराजनुत ! नि- (ने)

"ĒLA DELIYALĒRŌ" (Darbâru)

Why do people not realise your greatness? What Karma have they done in their previous births to be so? You are adored by Lord Siva and you are the repository of

all good qualities. In your tender age you broke sportingly without effort the colossal bow of Siva in the presence of all kings and jubiliantly won the hand of Lakshmi. You destroyed with but one arrow the fourteen thousand bell-metal chariots and Rāvana's reserve-forces as if in a play and sent them all to Yamapuri. You are the lion to the elephants of kings who, through Rājasa pūja, got boons from Siva.

—— -

असावेरि - 'लेकना निन्नु' - आदि

प.

लेकना निन्नु जुट्टुकोन्नारु ?
एक हृदयुलै नित्यानन्दमु (ले)

अ.

श्रीकर ! करुणा सागरं ! निरुपम
चिन्मया ! श्रित चिन्तामणि ! नीयेड (ले)

च.

१. सौन्दर्यमुललो सुखमु सीतम्मकु,
सौमित्रिकि गनुल जाडल सुखमु (ले)

२. सुन्दर मुखमुन सुखमु भरतुनुकि,
सुज्ञान रूपमुन सुखमु रिपुघ्ननिकि (ले)

३. चरण युगमुनन्दु सुखमांजनेयुनिकि,
वरगुण त्यागराज वरदा ! नन्दमु (ले)

"LĒKANĀ NINNU" (Asāvēri)

Otherwise, will they always be hovering along you, with one heart and deriving everlasting bliss? Oh bestower of

prosperity, ocean of mercy, incomparable embodiment of knowledge, the wish-yielding gem to the devotees !

In your beautiful form, Sītā derived happiness. In your commands, through the movements of your eyes, Lakshmana derived pleasure. In your charming face, Bharata found joy. In your personality beaming with knowledge, Satrughna derived bliss. In your holy feet, Ānjanēya found happiness.

जगन्मोहिनि -- 'मामव सततं' -- आदि

प.

मामव सततं रघुनाथ ! (मा)

See above page No. 188.

"MĀMAVA SATATAM" (Jaganmōhini)

Oh Raghunātha ! The giver of prosperity to those who seek you, who are full of excellences, unattainable through mere scriptural lore without devotion, of lotus eyes, the peaceful, the changeless, of appropriate words; firm like Mount Meru, devoid of (evils like) passion, delusion and elation, the Deep, the Wind that blows away the clouds of the enemies of Tyāgarāja ! Pray, protect me always.

गांगेयभूषणि - 'एव्वरे रामय्य' - देशादि

प.

एव्वरे ? रामय्य ! नी सरि (ए)

अ.

रव्वकु दावुलेक सुजनुलनु

राजिग रक्षिंचु वा- (रे)

च.

पगवानिकि सोदरुडनि येञ्चक

भक्ति नेरिगि लङ्का पट्ट मोसगगा

नगधर ! सुर भूसुर पूजित वर !

नाग शयन ! त्यागराज विनुत ! सरि (ए)

"EVVARĒ RĀMAYYA" (Gāngēyabhūshani)

Who is there equal to you, Oh Rāma! in protecting good people quietly and without fuss? Without minding that he is the brother of your inveterate enemy, you made Vibhīshana, the king of Lankā, in appreciation of his devotion.

हरिकांभोजि - 'ओक माट योक' - रूपकम्

प.

ओक माट योक बाणमु-ओक पत्नीव्रतुडे ; मनसा (ओ)

अ.

ओक चित्तमु गलवाडे-ओकनाडुनु मरवकवे (ओ)

च.

चिरंजीवत्वमु निर्जर-वर मोक्ष मोसङ्गुने

धर बरगु देवुडे-त्यागराज नुतुडु (ओ)

"OKAMĀTA YOKABĀNAMU" (Harikāmbhōji)

Oh mind! Never forget Srī Rāma. He is a man of one word, of one arrow (unfailing in its effect), of one wife alone and of one mind. He will vouchsafe to you deathlessness in this world and the supreme ageless state of salvation. Verily, he is God on Earth.

कापि-नारायणि – 'सरससामदान' – देशादि

प.

सरससामदान भेद दण्ड चतुर !

साटि दैव मेवरे ? ब्रोववे (स)

अ.

परम शाम्भवा ग्रेसरुंडगुचु

बल्कु रावणुडु तेलियलेक पोये (स)

च.

हितवुमाटलेन्तो बागा बल्कितिवि

सतमुगा नयोध्य नित्तुनंटिवि ;

नत सहोदरुने राजु चेसि, राक-

हतमु जेसितिवि ; त्यागराजनुत ! (स)

"SARASA SĀMA DĀNA" (Kāpinārāyani)

Oh Rāma! You are an adept in statesmanship and in wielding the four expedients, conciliation (Sāma), winning

over with gifts (Dāna), separating the enemies (Bheda) and punishing by war (Danda) and there is none equal to you in this even among Gods. This, Rāvana, who claimed to be the great devotee of Siva, could not know. You tendered any amount of good and beneficient advice to Rāvana (thereby exhibiting Sāma).

You sincerely offered Ayōdhya to him (in the event of his also taking refuge in you), Lanka having already been promised to Vibhīshana and thus demonstrated Dāna.

You made the brother of Rāvana (Vibhīshana) king of Lanka (even while Rāvana was reigning, exhibiting thus Bhēda). You destroyed Rāvana and exhibited Danda.

खरहरप्रिया — 'रघुवीर रणधीर' — रूपकम्

प.

रघुवीर रणधीर ! रारा, राजकुमार ! (र)

अ.

भृगुसूनु मदविदार ! बृन्दारकाधार ! (र)

च.

रावण घटकर्ण बलाराति रिपु नगनगारि !

स्थावर जङ्गम रूप ! त्यागराजहृच्चारि ! (र)

"RAGHUVĪRA RANADHĪRA" (Husēni)

Come Oh! Hero of the Raghus; valorous in battle! the destroyer of Parasurāma's pride, the prop of (all) gods!

an Indra who destroys the mountains of Rāvana, Kumbhakarna and Indrajit! you who are of the form of the static and the moving, you who abide in the heart of Tyāgaraja!

अठाण - 'कट्टु जेसिनावु' - आदि

प.

कट्टु जेसिनावु ; रामबन्दु (क)

अ.

मट्टु मितमु लेनट्टि देवता-

मतमुललो जोर बड्डुदामन्न (क)

च.

मा मतमुलनु ललाटमुन पि-

तामहुड्ड व्रायलेदनुचुनु मरि मरि

काम मदमुलकु हितवनुचु नि-

ष्काम त्यागराजुकु तोचु (क)

"KATTU JĒSINĀVU" (Atāna)

You have cast the prohibitory spell of "Rāma Bandu" over me, preventing me from straying into numerous other faiths claiming allegiance to other Gods. Though I know that the faith to be followed by me is not predetermined by Brahmā, it appears to me, desireless Tyāgarāja, that other faiths conduce more and more to desire and infatuation.

BHAGAVAD GUNA-DAYĀ, KSHAMĀ-GRACE

शङ्कराभरणम् — 'राम सीताराम' — आदि

प.

राम सीताराम राम-राम सीताराम राम-
राम सीताराम राम-राम सीताराम राम- (रा)

च.

१. तप्पु लेन्नबोते माकु-गोप्प तनमुरादु मा-
यप्प दयजेसि कंड्ल कप्पुकोनि पालिम्पवे (रा)

२. दापुलेक नेनु नीदु-प्रापु कोरुकोंटिगानि
रेपु मापनुचु दोव जूपक रावय्य ब्रोव (रा)

३. नीलवर्ण ! पापमुल-कालयमैतिनि नादु
जालिदीर्चि भयमु नीकेलयनि यादुकोवे (रा)

४. बालायमुग कृपालवाल ! रक्षिंचु कनक-
चेल ! यिन्दरिलो नादु-चौलागीय्य समयमु (रा)

५. इतरुलन्दु मनसुबोदु चेतलुनीकु तेलियरादु
गतियु मुम्माटिकि लेदु क्षिति नेव्वरिनि वेडबोदु (रा)

६. राम राम नित्य ! शत्रु भीम भीमनुतगत
काम काम वैरिनुत नाम ! नामदिनि रावे (रा)

७. देव देवार्चित सर्व जीव जीवन ! महानु-
भाव भावजरूप श्री-पाप पावन ! राघव (रा)

८. माय मायेड वहुरा-धेय धेय विषयालेल
रोय रोयेप्पुडु देव-राय राय ! यी देहमु (रा)

९. राज राज वन्दित ! वि-राजराज हरे दिन-
राज राज नयन ! त्याग-राज राज दशरथ (रा)

"RĀMA SĪTĀRĀMA" (Sankarābharanam)

If you care to reckon my sins, I can never hope to be saved. So, my father, protect me with your eyes closed. In a helpless condition, I have sought your support. Pray, do not put me off, but come at once gracefully to save me. I have become a regular abode of sins. Come to my succour and remove my distress, cheering me up by saying "why should you be afraid (when I am with you)?" This is the time for taking me by the hand. My mind does not go after others to seek help and you do not seem to know my troubles. Positively I am forlorn. Whom shall I seek in this world? Come into my mind. Do not play an illusory game with me. I do not know why people cling to this body and run after sense-pleasures, without discarding them.

तोडि — 'नीदय रावलेगाक' — आदि

प.

नीदय रावलेगाक-ने नेन्तवाडनु, राम ! (नी)

अ.

वेदशास्त्र पुराणमुलन्नि
नीवेगतियनुचु मोरबेट्टु गनुक (नी)

च.

१. सारसार ! कान्तारचर मदवि-
दार ! सुन्दराकार ! सुगुण !
सुकुमार ! मारमण नीरजाप्तकुल
पारावार सुधारसपूर्ण ! (नी)

२. श्री हरे ! वर विदेहजाधिप ! वि-
वाह ! दळितरिपु देह ! शेषसम-
बाहु सज्जनसमूह ! वैरिमद-
दाह ! मौनि हृद्गेह ! नादुपै (नी)

३. आदिदेव देवादि मृग्य-
सनकादि विनुत ! कामादिषड्गुणह-
रादिमध्यरहितादित्यागरा-
जादि वन्दित ! विवादि मदहरण ! (नी)

"NĪDAYA RĀVALEGĀKA" (Tōdi)

Oh Rāma ! Your Grace must come of its own accord, What am I, after all ?

The Vēdās, Sāstras and Purānās declare loudly that you are the only refuge.

कीरवाणि – 'कलिगि युंटे गदा' – आदि

प.

कलिगि युंटे गदा गल्गुनु ? कामितफल दायक ! (क)

अ.

कलिनि यिङ्गित मेरुगक निन्नाडु कोटि

चलमु जेयक नातलनु चक्कनि व्रात (क)

च.

भागवताग्रेसरुलगु नारद

प्रह्लाद पराशर रामदासुलु

बागुग श्रीरघुरामुनि पदमुल

भक्ति जेसिन रीति त्यागराजुनिकिपुडु (क)

"KALIGI YUNTĒ GADĀ" (Kīravāni)

Oh ! Fulfiller of desires ! Your grace will come only if I had earned it by past merit; in this Kali age, without knowing your mind, I reproached you.

Do not tarry; if you had ordained a fair fate for me, your grace will come; if I had practiced devotion to Rāma's feet as devoutly as the foremost devotees, Nārada, Prahlāda, Parāsara and Rāmadāsa, I would have earned it (your grace).

नायकि – 'दयलेनि ब्रतुकेमि' – झम्प

प.

दयलेनि ब्रतुकेमि ? दशरथ राम ! नी (द)

अ.

वयसु नूरैन नी वसुधनेलिन गानि (द)

च.

राजाधि राज ! रतिराज शतलावण्य !
पूजजपमुल वेळ पोन्दुगा नेदुट
राजिल्लि लोकान्तरङ्गमर्ममु देलिपि
राजिसेयनि त्यागराजसन्नुत ! नीदु (द)

"DAYALĒNI BRADUKĒMI" (Nāyaki)

Oh Rama! Without your grace, of what use is life, whether it be for one hundred years or whether it is spent in ruling a kingdom? If I have it, I will be blessed with your loving presence at the time of my pūja and japam, enlightening on the real secret of life and vouchsafing mental peace to me.

भैरवि – 'तनयुनि ब्रोव' – आदि

प.

तनयुनि ब्रोव जननि वच्चुनो
तल्लि वद्द बालुडु बोनो ? (त)

अ.

इनकुलोत्तमा ! ई रहस्यमुनु
येरिगिंपुमु ; मोमुनु गनुपिम्पुमु ; (त)

च.

वत्समु वेंट धेनुवु चनुनो ?
वारिदमुनु गनि पैरुलु चनुनो ?
मत्स्यकंटिकि विटुडु वेडलुनो ?
महिनि त्यागराज विनुत ! रम्मु देल्पुमु (त)

"TANAYUNI BRŌVA" (Bhairavi)

Does the mother go to the child to protect it, or does the child go to the mother? Please reveal this secret and show me your face. Does the cow go after the calf? Do the paddy fields go up to the clouds for water? Does the paramour go after his beloved? Come and reveal this secret.

बिल्हरि -- 'सरसीरुह नयन' -- चापु

प.

सरसीरुह नयन नी कटाक्षमे-चालु सज्जनजीवन (स)

अ.

मीनमर्भकुल कामिञ्चि कन्नट्ल

दान मीलङ्कनुदय जूचिनट्ल (स)

च.

१. साधु सङ्गति नेनु सलिपिन यट्ल

माधुर्य भोजन-मट्ट जेसिनट्ल (स)

२. धनकनकमुलेल्ल-दगिलिन यट्ल

दिनमु दुरासलु-दीरिन यट्ल (स)

३. सिंहासनमुन-जेलगिन यट्ल

ब्रह्मेन्द्र पट्टमनु-भवमन्दिनट्ल (स)

४. नाल्गोक्क पदि भुव-नमु लेलिनट्ल

कल्गु कुलमुलेल्ल-गडतेरिनट्ल (स)

५. राजीव भवनुत-रमणीय चरित

राजिल्लु श्रीत्यागराजादि विनुत (स)

17

"SARASĪRUHA NAYANA" (Bilahari)

Oh Lotus-eyed one! Oh the life of the virtuous!

Your grace is enough. It will give the recipient the happiness and satisfaction which the fish derive from prolific progeny; which a man, never accustomed to make gifts, feels on suddenly becoming generous; which I feel in the company of the Holy; which one derives from a delicious meal, from gold and wealth, which one experiences when freed from greed and unworthy desires, from securing a throne, from acquiring and enjoying the status of Brahmā and Indra, from exercising sovereignty over the fourteen worlds and from his entire race being saved.

वनावलि - 'अपराधमुलनु' - आदि

प.

अपराधमुलनु नोर्व समयमु
कृपजूडुमु घनमैनना (य)

अ.

चपलचित्तुडै मनसेरुगक ने
जालि बेट्टु कोनि मोरलनिडु (य)

च.

सकल लोकुल फलमुल नेरिगि
संरक्षिंचुचु नुंडग न-
न्नोकनि ब्रोव तेलिय कीर्तन श-
तक मोनर्चु त्यागराजनुत ! ना- (य)

"APARĀDHAMULANU" (Vanāvali)

Pray forgive me for this serious sin of not knowing your mind and show mercy to me, who am fickle-minded. When you are there to protect (unsolicitedly) all the beings of the Universe, knowing fully their worth and deserts, I have made a special approach to you with an offering of hundred songs in order that you may particularly bless me:

काफि — 'मीवल्ल गुणदोष' — झम्प

प.

मीवल्ल गुणदोष मेमि ? श्रीराम ! (मी)

अ.

नावल्ल नेगानि, नळिनदळनयन (मी)

च.

१. बङ्गारु बागुग पदिवन्ने गाकुंटे
अङ्गलार्चुचु बच्चुनाडुको नेल (मी)

२. तन तनय प्रसववेदन कोर्वलेकुण्टे
अनय यलुनिपै यहङ्कार बडनेल (मी)

३. ए जन्ममुन पात्र मेरिगि दानं बीक
पूजिंच मरचि वेल्पुल नाडुकोनेल ? (मी)

४. नामनसु नाप्रेम नन्नलय जेसिन
राजिल्लु श्री त्यागराजनुत चरण (मी)

"MĪVALLA GUNADŌSHA" (Kāpi)

Merits and blemishes are not yours but are my own making, Oh Rāma!

If the gold is not of the required standard of purity, why wail and blame the goldsmith?

If one's daughter is not able to stand the labour-pains, why wrongly blame the son-in-law for it?

If one failed to do charity to deserving persons and worship God in previous births, why should one blame the gods for his lot? My trouble is due to my own mind and to my own inclinations.

कन्नड – 'निन्नाड नेल' – आदि

प.

निन्नाड नेल नीरजाक्ष ! (नि)

अ.

कन्नवारि पैनि-काक शेयनेल ? (नि)

च.

१. कर्ममुनकु तगिन कार्यमुल्ल नड्डचुनु ;
धर्ममुनकु दगिनट्टु दैवमु ब्रोचुनु (नि)

२. चित्तमुनकु दगिन सिद्धियु गल्गुनु
वित्तमुनकु दगिनट्टु वेड्क नड्डचुनु (नि)

३. सत्वरूप निन्नु सन्नुति जेयु

तत्वमु देलिसिन त्यागराजुनिकि (नि)

"NINNĀDA NĒLA" (Kannada)

Why should Tyāgarāja, who knows the right method of adoring you, blame you and be angry with everybody?

Events happen according to one's own Karma. The Lord dispenses his Grace to people as suited to Dharma. One's spiritual attainment will be in proportion to his mental developments. The success of entertainments will be commensurate with the money spent.

मणिरंगु – 'रानिदि रादु' – आदि

प.

रानिदि रादु सुरासुरुलकैन ! (रा)

अ.

पोनिदि पोदु-भूसुरुलकैन (रा)

च.

देवेन्द्रुनिकि सुदेहमु-पूर्व

देवुलकमृतमु भावमेगानि

आ वनचर बाध लामुनुलके गानि ;

पावन त्यागराज भाग्यमा ! श्रीराम (रा)

"RĀNIDI RĀDU" (Manirangu)

What will not come will not come, be one a Sura or an Asura; what will not go will not go, be one even a Brahman; (otherwise), Devendra would not have had the body he had; the Rākshasas would not have been deprived of Amrita; the holy sages of Dandaka would not have been subjected to the cruelties of Rākshasas.

BHAGAVAT SVARŪPA

Bhagavat Svarūpa—Devotional

ललिता - 'सीतम्म मा यम्म' - रूपकम्

प.

सीतम्म मायम्म-श्रीरामुडु मातंड्रि (सी)

अ.

वातात्मज सौमित्रि वैनतेय रिपुमर्दन

धात भरतादुलु सो-दरुलु माकु ; ओ मनसा (सी)

च.

परमेश वशिष्ठ परा-शर नारद शौनक शुक

सुरपति गौतम लम्बो-दर गुह सनकादुलु

धर निज भागवताग्रे-सरु लेवरो वारेल्लनु

वर त्यागराजुनिकि परम बान्धवुलु ; मनसा (सी)

"SITAMMA MĀYAMMA" (Lalitā)

Sītā is my mother and Rāma is my father; Hanumān, Lakshmana, Garuda and Satrughna, Brahma, Bharata and others are my brothers; Paramesa, Vasishta, Parāsara, Nārada, Sounaka, Suka, Indra, Goutama, Ganesa, Guha, Sanaka and all true Bhāgavatas are all my close relations.

बिलहरि — 'नीवेगानि नन्नेवरु' — चापु

प.

नीवेगानि नन्नेवरु गातुररा ? नीरजदळ नयन (नी)

अ.

कावलसिन कोरिक लिच्चि नन्नु चाल
करुणिञ्चि ब्रोचु तल्लि दंड्रिवि (नी)

च.

१. मुनु मावंशमुन गल्गु पेद्दलु तपमु-
लनु जेसि यार्जिञ्चिन धनमु ;
विनवय्य बहु जन्ममुलनु ने ननेक
विरुल वेल पूजिञ्चिन फलमु (नी)

२. शरणागत जन पाप ज्वलनमुनु
शमन जेयु जल पूरित घनमु ;
सुरमुनि जन योगि गणमुल हृदयमु
सुपूहमौ सच्चिदानन्द घनमु (नी)

३. सागर शयन नदुललो मेलैन
स्वर्णदी स्नानम्बुन गल्गु फलमु ;
त्यागराजु वरमनि ब्रह्मादुलकु स-
त्यमु जेसि पल्किन तारकमु (नी)

"NĪVĒGĀNI NANNU" (Bilahari)

Who is there but you to protect me? You are my father and mother, giving me all that I desire and protecting me with utmost kindness. You are the precious treasure earned by my forefathers by virtue of their austerities. You are the fruit of my worship, in countless past births, with quantities of flowers.

You are the water-bearing cloud to quench the fire of the sins of your devotees ; You are the cloud of Satchidānanda which graces the hearts of angels, yogis and sages.

You are the merit which one derives from a bath in the celestial river (Gangā) which is the holiest of rivers.

You are the saving mantra (tāraka) that has been solemnly proclaimed to Brahmā and others by Tyāgarāja as the highest.

मध्यमावती - 'नगुमोमु गल्वानि' - आदि

प.

नगुमोमु गलवानि ना मनोहरुनि
जगमेलु शूरुनि जानकी वरुनि (न)

च.

१. देवादिदेवुनि दिव्यसुन्दरुनि
श्री वासुदेवुनि सीताराघवुनि (न)

२. सुज्ञान निधिनि सोमसूर्यलोचनुनि
अज्ञान तममुनु अणचु भास्करुनि (न)

३. निर्मलाकारुनि निखिलाघहरुनि
धर्मादि मोक्षम्बु दयचेयु घनुनि (न)

४. बोधतो पलुमारु पूजिञ्चि ने ना-
राधिन्तु श्री त्यागराज सन्नुतुनि (न)

"NAGUMŌMU GALAVĀNI" (Madhyamāvatī)

You, the ever smiling captivator of my mind, the Hero of the Universe, the Lord of Sītā, the God of Gods, the exquisitely beautiful one, the repository of wisdom, the one who has the sun and the moon as his eyes, the sun that dispels the darkness of ignorance, the one with stainless form, the destroyer of all sins, the great one that blesses one with the Purushārthas from Dharma to Moksha !

Fully enlightened by Jnāna, I shall time and again worship you according to to the prescribed methods.

शुद्धसावेरि – 'लक्षणमुलु गल' – आदि

प.

लक्षणमुलु गल श्रीरामुनिकि प्र-
दक्षण मोनरिन्तुमुरारे (ल)

अ.

कुक्षिनि ब्रह्माण्डम्बु लुनवट, वि-

चक्षुणुडट, दीक्षा गुरुडट, शुभ (ल)

च.

लक्षण लक्ष्यमु गल श्रुतुलुकु प्रत्यक्षम्बौनट

अक्षरस्तुलैन भजन परुलके-अन्तरङ्गुडौनट

साक्षियै वेलयु त्यागराज-

पक्षकु डौनट ; मुप्पदिरेण्डु (ल)

"LAKSHANAMULU GALA" (Suddhasāvēri)

Why don't you come and make a Pradakshinam of Srī Rāma, who has all the thirty-two Lakshanas (auspicious signs). He has in his stomach the whole universe; he is the discriminating Lord; he is the initiating Guru of all; he reveals himself to those who are thoroughly well-versed in the Vedas; he protects devotees, who have received proper training and can earn the approbation of congregations of the wise; he becomes the intimate friend of the cultured who worship him through Bhajana; he is the universal witness and the prop of Tyāgarāja.

नारायणगौळ – 'कदलु वाडु गाडे' – आदि

प.

कदलु वाडु गाडे रामुडु कथलेन्नो गलवाडे (क)

अ.

मोदलु ता नैनाडे तुद मोदलु लेनिवाडैनाडे (क)

च.

कल्पन लेन्भडु केदु सङ्कल्पमुले गलवाडु शेष-

तल्प शयनुडे वाडु श्रीत्यागराजनुतुडैनाडु (क)

"KADALU VĀDU GĀDĒ" (Nārāyanagoula)

Srī Rāma is immutable but His stories are numerous. He is the primal cause and yet he is without beginning and end. He never indulges in false fabrications (Kalpanas), but everything that he wills gets accomplished. He rests quiet on the bed of Ādisesha and yet He has become the object of Tyāgarāja's adoration.

बिलहरि - 'ना जीवाधार' - आदि

प.

ना जीवाधार ! ना नोमु फलमा ! (ना)

अ.

राजीवलोचन ! राज राज शिरोमणि (ना)

च.

ना चूपु प्रकाशमा !

ना नासिक परिमळमा !

ना जपवर्ण रूपमा !

नादु पूजासुममा ! त्यागराजनुत (ना)

"NĀJĪVĀDHĀRA" (Bilahari)

Oh, the prop of my life, the fruit of my penance, the brilliance of my eyes, the fragrance of my nose, the embodiment of the letters of the Name that I chant, You are the flower of my worship.

अठाण — 'नारद गानलोल' — रूपकम्

प.

नारद गानलोल ! नतजनपरिपाल ! (ना)

अ.

नीरद समनील ! निरुपम गुणशील ! (ना)

च.

नीवु लेक ये तनुवुलु निरतमुगा नड्चुनु ?
नीवु लेक ये तरुवुलु निक्कमुगा मोलुचुनु ?
नीवु लेक ये वानलु नित्यमुगा गुरुचुनु ?
नीवु लेक त्यागराजु नी गुणमुल नेट्ट बाडुनु ? (ना)

"NĀRADA GĀNALŌLA" (Atâna)

Oh, Protector of Devotees ! Oh, one of incomparable virtues ! Without you, which embodied being can ever get on ? Without you, what vegetation can sprout ? Without you can there be any rain ? Without you how can Tyâgarâja sing the song of your Gunas ?

आनन्दभैरवी — 'नीके तेलियक' — आदि

प.

नीकें तेलियक पोते ने नेमि सेयुदुरा ? (नी)

अ.

लोकाधारुडवय्यु नालोनि प्रज्वलिंचु जालि ;' (नी)

च.

यॆंदेन्दु जूच्चिन नॆंदेन्दु बलिकिन

नॆंदेन्दु सेविञ्चिन नॆंदेन्दु पूजिञ्चिन

अंदेन्दु नीवनि तोचु टन्दुकु नीपादार-

विन्दमुनु ध्यानिंचिन-देन्दुकनि ? त्यागराज सन्नुत (नी)

"NĪKĒ TELIYAKAPŌTĒ" (Ānandabhairavī)

If you yourself do not know it, what could I do? You, as the prop of the Universe, do not know the burning state of my mind; what can I do? I have been meditating on your blessed feet solely to be able to see you wherever my eyes fall, to feel like speaking to you whomsoever I speak to, to visualise you wherever my vision goes, to worship you wherever I may worship.

हुसेनि — 'सर्वलोक दयानिधे' — त्यश्रलघु

प.

सर्वलोक दयानिधे सार्वभौम दाशरथे (स)

च.

१. पञ्चभूतमुलकु नाथुडनुचु देलुसुकोंटि (स)

२. भूसुता करमुबट्टि-भूमि वेल्युवाडु नीवु (स)

३. नीरधिपै बाग योग-निद्र सेयुवाडु नीवु (स)

४. कमलबन्धु कुलजवरुल-गडतेर्चिनवाडु नीवु (स)

५. पवमान कुमरुंडु-बंटैन वाडु नीवु (स)

६. अन्तरिक्ष केशनुता-नन्त नामरूप रहित (स)

७. ज्ञानवैराग्य भक्ति-दान मोसगुवाड वीवु (स)

८. आगम निगमातीत त्यागराज विनुत चरित (स)

"SARVALŌKA DAYĀNIDHĒ" (Husēni)

Oh, Rāma, the Supreme Being who is merciful towards the whole universe! I have realised that you are the Lord of the five elements, the One that came down on the earth and wedded Sītā and are no other than the One who is absorbed in mystic slumber on the ocean. You have blessed the solar race by being born in it. Oh! You who are lauded by Siva! You are the One who had Hanumān for his service. You are infinite, beyond name and form. You are the giver of Jnāna, Vairāgya and Bhakti. You are beyond the Vedas.

देवगांधारि – 'कोलुवै युन्नाडे' – आदि

प.

कोलुवै युन्नाडे कोदण्डपाणि (को)

अ.

सललित मतुलै सारेकु शीलुलै
वलचुचु गोरिवच्चि सेविम्परे (को)

च.

१. जनकज भरतादुलतो मंचि नैवेद्यंबुलु
चनुवुन वेड्डुक नारगिंचि मेरुपुकोट्ल गेरु
कनक पटमु सोंमुलनु धरिंचि वेदोक्तमैन
सनक वचनमुलचे तोषिंचि याश्रितुल बोषिंचि (को)

२. वरमगु वासनलु परिमळिंप सन्निधिलो वेलुगुचु
सुरवार सतुलु बाग नटिम्प, नदिगाक
पराशर नारदमुनुलेल्ल नुतिम्प येन्तेन्तो नेनरुन
सुरपति वागीशुलु सेविम्प, मेनु पुलकरिम्प (को)

३. उडुराज मुखुडु शेषशैय्यपैनि चेलङ्ग गनि
पुडमिकुमारि सुगन्धमु बुय्य नम्मिनवारलके
कडकंटिनि कोरिन वरमिय्य त्यागराजुनैनरुन
यडुगुडुकु मडपुल नन्दिय्य श्रीरामय्य (को)

"KOLUVAIYUNNĀDĒ" (Dēvagāndhāri)

Kōdandapāni is in court. Let all pure-minded souls with excellent conduct and with loving desire come and have the darsanam. Having partaken of the good offerings placed before him, along with Sītā, Bharata and others, dressed in golden garments and feeling delighted at the Vedic chantings by Sanaka, blessing the devotees, with sweet scents pervading the whole atmosphere, celestial dancing girls

dancing before him, Parāsara, Nārada and other devotees singing his praises, Indra, Brahma and others worshipping him lovingly with bodies thrilled, the beautiful Lord is resting on Ādisesha. Sītā smearing the body with sandal paste, Kōdandapāni is sitting in court, granting solely to the faithful, with his side-glances, the boons that they seek and with Tyāgarāja handing pan to the Lord every now and then.

कापि — 'पाहि कल्याणराम' — आदि

प.

पाहि कल्याणराम पावन गुणराम (पा)

च.

१. ना जीवाधारमु-ना शुभाकारमु (पा)

२. ना नोमु फलमु-ना मेनु बलमु (पा)

३. ना वंश धनमु-नादैदोतनमु (पा)

४. ना चित्तानन्दमु-ना सुखकन्दमु (पा)

५. नादु सन्तोषमु-ना मुद्दुवेसमु (पा)

६. ना मनोहरमु-नादु शृङ्गारमु (पा)

७. ना पालि भाग्यमु-नादु वैराग्यमु (पा)

८. नादु जीवनमु-नादु यौवनमु (पा)

९. आगम सारमु-यसुर दूरमु (पा)

१०. मुक्तोका धारमु-मुत्याल हारमु (पा)

११. देवादिदेवमु-दुर्जनाभावमु (पा)

१२. परमैन ब्रह्ममु-पापेभसिंह्मु (पा)

१३. इदि निर्विकल्पमु-ईश्वरजन्ममु (पा)

१४. इदि सर्वोन्नतमु-इदि मायातीतमु (पा)

१५. सागर गुप्तमु-त्यागराजाप्तमु (पा)

"PĀHI KALYĀNARĀMA" (Kāpi)

Protect me, Oh auspicious Rāma, of sanctifying excellences! You are the prop of my life; you are the fruit of my penance, the strength of my body, the wealth of my family, the source of my auspiciousness, the bliss of my mind, the source of my happiness, my joy, the charming dress that I put on; the captivator of my heart; my beauty; my blessedness; my dispassion; my life; my youth; the essence of the Vedas and the Āgamas; beyond the reach of the Rākshasas; the prop of the three worlds; my pearl necklace; the God of Gods; the negation of the wicked; the supreme Brahman; the destroyer of sins; beyond conception; divine incarnation; the highest; beyond Māyā; hidden in the ocean; the friend of Tyāgarāja.

सिंह्मवाहिनी - 'नेनरुंचेरा नापैनि' - देशादि

प.

नेनरुंचेरा नापैनि चाल ; नी दासुडनु कादा ? श्री राम (ने)

अ.

सनकादियोगिबृन्द वन्द्यपाद !

साकेत वास ! सद्भक्तपोष ! (ने)

च.

तल्लिदंड्रि गुरु दैवमु नी वनि

तरुचुगानु नित्रु नम्मियुन्न ने

दल्लडिल्लु चुंड दरि चूप वेमि ?

त्यगराज परिपाल ! सुगुण शील ! (ने)

"NENARUNCHERĀ NĀPAINI" (Simhavāhinī)

Oh Rāma! Show your mercy in full measure to me. Am I not your servant? You are the protector of the devotees. When I, who have reposed my full faith in you as my mother, father, guru, God, am in great distress, why do you not show me the way out? You are the repository of all virtues.

आनन्दभैरवी - 'राम राम' - आदि

प.

राम राम नीवारमुगामा राम राम सीता-

राम राम साधुजनप्रेम रारा (रा)

च.

१ मेरुगु चेलमु कट्टुक मेल्ल रारा राम

करकु बङ्गारु सोम्मुलु कदल रारा (रा)

२. वरमैनट्टि भक्ताभीष्ट वरद रारा
मरुगु जेसुकोनु नट्टि महिम रारा (रा)

३. मेण्डैन कोदण्डकान्ति मेरय रारा कनुल-
पण्डुवग युण्डु उद्दण्डरारा (रा)

४. चिरुनव्वुगल मोमु जूपरारा
करुणतो नन्नेलप्पुडु गाव रारा (रा)

५. कन्दर्प सुन्दरानन्दकन्द रारा नीकु
वन्दनमु जेसेद गोविन्द रारा (रा)

६. आद्यन्तरहित वेदवेद्य रारा भव-
वेद्य ने नी वाड नैति वेग रारा (रा)

७. सुप्रसन्न सत्यरूप सुगुण रारा राम
अप्रमेय त्यागराजु नेल रारा (रा)

"RĀMA RĀMA NĪVĀRAMUGĀMĀ" (Ānandabhairavī)

Oh Sītā Rāma! lover of the devout! Are we not your own? Come softly with your golden clothes and ornaments dangling: Oh fulfiller of the cherished desires of great devotees! Oh repository of mysterious divine Glory, come! Come with your Kōdanda: Come, you great Hero whose sight is a feast to the eyes: Come to show me your smiling face: Let your loving blessing be with me always to protect me: Come Oh One of Cupid's beauty, the root of bliss! Come, I desire to prostrate before you. Oh

Govinda, One who has neither beginning nor end, one who is known through the Vedas and to Siva! I have become yours. Quickly come. Oh gracious one! Oh embodiment of Truth, endowed with all good qualities! Oh Infinite, come to bless Tyāgarāja.

BHAGAVAT - SVARŪPA—PHILOSOPHICAL

सुरटि – 'भजन परुल केल' – रूपकम्

प.

भजन परुल केल दण्ड-पाणि भयमु ? मनसा राम (भ)

अ.

अज रुद्र सुरेशुल का-यास्थान मोसङ्गु राम (भ)

च.

अण्डकोट्लु निण्डिन को-दण्डपाणि मुखमुनु हृ-

त्पुण्डरीकमुन जूचि पूज सल्पुचु

निण्डुप्रेमतो गरङ्गु-निष्काममुलकु वर वे-

दण्ड पाल दासुडैन त्यागराजु सेयु राम (भ)

"BHAJANA PARULA KĒLA" (Suruti)

Oh Mind! Where is the need for fear of Yama for real devotees of Rāma who apportions their respective positions to Brahma, Siva and Indra, of Rāma worshipped by Tyāgarāja, the servant of the Lord who protected the elephant, and for those desireless souls who are able

to visualise in the lotus of their hearts the Lord who fills the numberless worlds and pine in worshipping him with unbounded love?

शहान — 'निजमुग नी महिमल' — देशादि

प.

निजमुग नी महिमलु देल्प लेरु (नि)

अ.

भजन जेयुमनि पलिकिरि गानि-अजगज सिंहशृगालान्तरमनि (नि)

चे.

बुद्धियनु तल्लिनि विषय विड्डलके

प्रोद्दु नोसगि पैकमु लार्जिञ्चे

सिद्धुलु सुजनुलु सभकु रानेरनि

पेद्दलु श्री त्यागराजविनुत ! (नि)

NIJAMUGA NĪMAHIMALU (Sahāna)

O Rāma! There is none who would speak out in truth your glory.

They simply ask one to do Bhajana (not knowing that the difference between what they say and real devotion is like the difference between an elephant and a goat, a lion and a jackal); they, the (supposed) great ones who always

give the mother of their mind to the libertines called Senses, are adepts in earning money and do not frequent the company of the good souls.

गरुड्ध्वनि - 'तत्व मेरुग तरमा' - रूपकम्

प.

तत्व मेरुग तरमा ? पर (त)

अ.

तत्वमसि यनु वाक्यार्थमु, राम ! नीवनु पर (त)

च.

तामस राजस गुणमुल तनु कोल्लु पोदया
राम भक्तुडैन त्याग-राज विनुत वेद शास्त्र (त)

"TATVA MERUGA" (Garudadhwani)

Is it possible to realise the truth? Is it possible to realise the great truth? Is it possible to realise the great truth that you Rāma are the meaning of the great affirmation "That thou Art"? Is it possible for one so long as one is caught up in struggle with Tāmasic and Rājasic gunas to realise the truth of the Vedas and Sāstras?

देवगान्धारि - 'तनलोने ध्यानिञ्चि' - आदि

प.

तनलोने ध्यानिञ्चि-तन्मयमे गावलेरा (त)

अ

तनगुहलो दानुण्डेडु-तावुनु देलियगवलेरा (त)

च.

१. नी मर्म माक्षणमे निश्चयमै तेलुसुनुरा (त)

२. एननु मायावेळ-नेवङ्को तेलियदुरा (त)

३. तोलिकर्ममे बलमु-तोयकूडदु विधिकि (त)

४. प्रकृति स्वभावमुलु-प्रज्वलिंचुचुनुण्डु (त)

५. लक्ष्यमु जेयरु मदिलो-लक्षान्तरमुलकैना (त)

६ म्रिङ्गिन कळ्ळकु रुचुल मेलु गनेवारेवरु (त)

७. भूतमुलैदुनु नीवु-पोरल जेयुचुन्नावु (त)

८. निरवधिशय्यपै नीवु-नित्यानन्दमु नुन्नावु (त)

९. श्री त्यागराजुनि-चे बट्टि रक्षिञ्चेदवु (त)

"TANALŌNĒ DHYĀNINCHI" (Dēvagāndhāri)

Oh Rāma! One must meditate within his own self and become one with you. He must realize the seat of his self in the cave of his body. That very moment, he will know your truth and grasp it firmly.

As long as Man is under the sway of the Māyā of I, he will not know in which direction he is dragged. His past karma will operate strongly and not even Brahma can undo

it. The worldly tendencies will dominate; and for ages such people will not be inclined to place right value on introspection; nor will they be in a position to realize that there are higher stages of happiness than what can be derived through senses.

Oh Lord! You are sporting with the five elements and you are enjoying bliss eternally, stretching yourself on your bed of Ādisesha.

You will assuredly hold Tyāgarāja by the hand and protect him.

वागधीश्वरी – 'परमात्मुडु' – आदि

प.

परमात्मुडु वेलुगु मुच्चट बाग देलुसुकोरे (प)

अ.

हरियट हरुडट सुरुलट नरुलट

यखिलाण्ड कोटुलट यन्दरिलो (प)

च.

गगनानिल तेजो जल भूमयमगु

मृग खग नग तरु कोटुललो

सगुणमुलो विगुणमुलो सततमु

साधु त्यागराजादि याश्रितुललो (प)

"PARAMĀTMUDU" (Vāgadhīswarī)

Know all well how Paramātmā, the Lord, shines in glory in everything, in Hari, Hara, Devas, human beings and in the innumerable worlds; He shines in all the species of creation, made of the five elements, fire, air, earth, water and ether, like animals, birds, mountains, trees and even in the good and the bad and always in holy devotees like Tyāgarāja.

कल्याणि — 'ए तावुनरा' — आदि

प.

ए तावुनरा निलकड नीकु ?

यॆंचि जूड नगुपडवु (ए)

अ.

सीता गौरी वागीश्वरि यनु

श्री रूपमुलन्दा ? गोविन्द (ए)

च.

भूकमलार्कानिलनभमुलन्दा ?

लोक कोटुलन्दा ?

श्रीकरुडगु त्यागराज कराचिंत

शिव माधव ब्रह्मादुल यन्दा ? (ए)

"Ē TĀVUNARĀ" (Kalyāni)

Which is your place of abode? You are not easily to be found, however closely you are searched for. Is

it in the feminine forms of the deity like Sītā, Gourī and Sarasvatī or is it among the five elements of earth, water, fire, air and ether or in the innumerable worlds or among the Trinity?

शङ्कराभरणम् – 'भक्ति बिच्चमीयवे' – रूपकम्

प.

भक्ति बिच्च मीयवे भावुकमवु (भ)

See above page 192

"BHAKTI BICHCHAMĪYAVE" (Sankarābharanam)

Rāma is above salvation, Universal Sakti and Trimūrtis.

See above page 192

वीरवसन्तम् – 'एमनि पोगड्डुदुरा' – आदि

प.

एमनि पोगड्डुदुरा ? श्री राम ! नि- (न्ने)

अ.

श्रीमन्नभोमणिवंश ल-

लाम भुवन वासि मा राम ! नि- (न्ने)

च.

शिवुनिकि तामस गुणमिच्चि, कमल-

भवुनिकि राजस गुण मोसगि सची-

धरुनि गर्व हृदयनिगा जेसिन

दाशरथी त्यागराजविनुत ! नि- (ए)

"ĒMANI PŌGADUDURĀ" (Vīravasantam)

How can I praise you? Oh Rāma the indweller of the Universe! You have assigned Tāmasa Guna to Siva, Rājasa Guna to Brahma and made Indra haughty.

ईशमनोहरी - 'मनसा श्रीरामचन्द्रुनि' - आदि

प.

मनसा ! श्रीरामचन्द्रुनि-मरवके, येमरके ; ओ (म)

अ.

मुनु पुट्टनु बुद्दिन मौनि कृतमौ

मूडन्नारध्यायमुल जूचुको (म)

च.

सृष्टि पुष्टि नष्टि जेयु पनुलु नि-

कृष्ट मनुचुनु त्रिमूर्तुल कोसगि

तुष्टुडै बरगे सद्भक्त मनो-

भीष्टमु लिच्चु त्यागराजनुतुनि (म)

"MANASĀ SRĪ RĀMACHANDRUNI" (Īsamanōharī)

Oh Mind! Do not forget Srī Rāmachandra! Don't be careless. Refer to the third and sixth chapters of Vālmīki Rāmāyana (to know that he is the supreme). He has

assigned the duties of Creation, Preservation and Destruction to the Trinity as being of a lower order and contents himself with the work of fulfilling the desires of the good devotees.

BHAGAVAT - SVARŪPA—MUSICAL

आरभि — 'नाद सुधारसंबिल्नु' — रूपकम्

प.

नादसुधारसंबिल्नु न-राकृति याये ; मनसा (ना)

अ.

वेद पुराणागम शास्त्रादुल-काधारमौ (ना)

च.

स्वरमुलारुन्नोकटि घण्टलु ;
वर रागमु कोदण्डमु
दुर नय देश्यमु त्रिगुणमु ;
निरत गति शरमुरा
सरस सङ्गति सन्दर्भमु
गल गिरमुलुरा
धर भजन भाग्यमुरा
त्यागराजु सेविंचु (ना)

"NĀDA SUDHĀRASAMBILANU" (Ārabhi)

The Nectar of Nāda, which is the basis of all Vedas, Purānas, Āgamas and Sāstras, has taken human form (in

Rāma); the seven swaras have become the seven bells of the bow ; the Rāgas have become the bow itself ; the styles **Dura, Naya, Desya,** have become the three strings of the bow ; the steady pace has become the arrow, the melodious apt variations of phrase have become his speech ; singing in devotion has become his very fortune.

सुरटि — 'गीतार्थमु संगीतानन्दमु' — देशादि

प.

गीतार्थमु संगीतानन्दमु-नीताबुन जूडरा, ओ मनसा (गी)

अ

सीतापति चरणाब्जमु निडुकोन्न
वातात्मजुनिकि बाग देलुसुरा (गी)

च.

हरिहर भास्कर कालादिकर्ममु-
लनु मतमुल मर्ममुल नेरिङ्गिन
हरि वर रूपुडु हरहय विनुतुडु
वर त्यागराज वरदुडु सुखिरा (गी)

"GĪTĀRTHAMU" (Surati)

Oh Mind ! Behold ! Here in Rāma you have both the full significance of the Gītā (Vedānta) and the bliss of Music.

This is well known to Hanumān, who constantly worships the blessed feet of Sītāpati ; he has a thorough mastery of the secret of the various creeds centering round Hari, Hara, Bhāskara (Sun), Time, Karma, etc.; he has taken

the form of the foremost among monkeys; he is adored by Indra; he is the protector of Tyāgarāja and is ever happy in being all these.

यदुकुलकाम्भोजि – 'नी दयचे राम' – देशादि

प.

नी दयचे राम-नित्यानन्दुडैति (नी)

अ.

नाद ब्रह्मानन्द रसाकृति गल (नी)

च.

वर मृदुभाष ! सुस्वरमय भूष !

वर त्यागराज वाग्चेलावृत ! (नी)

"NĪ DAYACHĒ RĀMA" (Yadukulakāmbhōji)

By your grace, I have attained the everlasting bliss. Your physical constitution is of the Essence of Nāda Brahma; you are one of soft words; your ornament is pure musical sound; the words of Tyāgarāja are your excelent garment.

हिन्दोळम् – 'सामज वर गमन' – आदि

प.

सामज वर गमन ! साधु हृ-

त्सारसाब्जपाल ! कालातीत ! विख्यात (सा)

अ.

साम निगमज सुधामयगानवि-

चक्षण गुणशील दयालवाल मां पालय ; (सा)

च.

वेदशिरोमातृजसप्तस्वर-

नादाचलदीप स्वीकृत-

यादवकुल मुरळीवादनवि-

नोद ! मोहनकर ! त्यागराजवन्दनीय ! (सा)

"SĀMAJA VARAGAMANA" (Hindōlam)

Oh bewitching Lord, shining like a beacon light on the mountain of Nāda of the seven swaras born of the Pranava which is the source of all Vedānta! Oh adept in the Nectar-like music born of the Sāma Veda! Oh you who resorted to the Yādava Race, who delighted in the playing of the flute, protect me, Oh Lord of magnificent gait, the Sun who makes the lotus of goodmen's heart blossom! Oh celebrated Lord who transcends time!

चित्तरञ्जनी - 'नादतनुमनिशम्' - आदि

प.

नादतनुमनिशम्, शङ्करम्

नमामि ; मे मनसा शिरसा (ना)

अ.

मोदकर निगमोत्तमसाम-

वेदसारं वारंवारम् (ना)

च.

सद्योजातादिपञ्चवक्त्रज-

सरिगमपधनी वर सप्तस्वर-

विद्यालोलम् विदळितकालम्

विमलहृदय त्यागराजपालम् (ना)

"NĀDATANUMANISAM" (Chittaranjanī)

I bow to Sankara, the embodiment of Nāda, with my mind and body. To Him, the essence of blissful Sāmaveda, the best of Vedas, I bow every time. To Him, who is delighting in the art of seven Svaras, Sa-Ri-Ga-Ma-Pa-Dha-Ni, born of His five faces, Sadyojāta etc., I bow; to Him, the destroyer of Kāla, the protector of pure-hearted Tyāgarāja, I bow.

STHĀYI-BHĀVA—STHIRA-BHAKTI

शंकराभरणम् – 'ननु ब्रोवकनु' – त्रिपुट

प.

ननु ब्रोवकनु-विडवनुरा राम (न)

अ.

कासुनुवेतुकग-गन्न रत्नमु रीति-

दोसमु तोलगिम्प-दोरिकितिवि गानि (न)

च

1. अम्बलि दिनुवेळ-नमृतमब्बिनरीति

तुम्बुरु सन्नुत-दोरिकितिवि गानि (न)

२. चेय्यलसिन वेळ देप्प दोरकुरीति
नथ्या नापालिटि-नमरितिविगानि (न)

३. आडबोयिन तीर्थ-मेदुरैनरीति
नीड्ड जोड्ड लेनि-यिच्ड्ड वैतिनि (न)

४. सिग्गु बोवुवेळ-जीरलब्बिनरीति
नोगिगमायिण्टिकि वच्चितिविगानि (न)

५. आगम निगम च-यार्थमु नीवनि
त्यागराजनुत-तलचि युन्नानु राम (न)

" NANU BRŌVAKANU " (Sankarābharanam)

Oh Rāma! I will not leave hold of you, unless and until you protect me. I have secured you to rid myself of my impurity, just as a man searching for a lost trifling coin comes by a precious jem, just as one expecting ragi-gruel comes by nectar, just as an exhausted swimmer finds a float for his hold and rest, just as a pilgrim starting for Tīrtha finds it in front of him, just as a woman, about to lose her modesty, comes by a cloth. Oh you incomparable friend! I have conceived you as the spirit of the scriptures.

वराळि — 'वद्दनुण्डुनदे' — चापु

प.

वद्दनुण्डुनदे बहु मेलु-वारिजाक्ष (व)

अ.

अद्दम्पु मोमुगल रङ्ग-अनुपम ! मोहनाङ्ग ! (व)

च.

१. बङ्गारु पूल बूजिन्तु-बागुग निन्नु सेविन्तु
शृङ्गारिञ्चि कौगिलिन्तु-चेरि ने निन्नाराधिन्तु (व)

२. मुङ्गलने नटियिन्तु-मुद्दुमाटल देलिन्तु
सङ्गीतमु विनुपिन्तु-सारेकु ने सन्तोषिन्तु (व)

३. सत्तमात्रमा नीयन्दु-चित्तमुगानि पोदेन्दु
तत्तरमु दीर्चुकोन्दु-त्यागराज सुलभुडन्दु (व)

"VADDANUNDUNADĒ" (Varāli)

Oh Lotus-eyed one easily accessible to Tyāgarāja! To be with you is best, Oh incomparable Lord of mirrorlike face and enchanting limbs! I shall worship you with flowers of gold, shall do devout service to you, decorate you and embrace you. I shall dance before you, entertain you with charming talk and music and feel happy. You are the embodiment of Satvaguna. My mind is firmly fixed in you and does not go out anywhere. I shall thus have my heart's desire gratified.

सौराष्ट्रम् – 'नीवे नन्नेड' – चापु

प.

नीवे नन्नेड जेसिते ने
नेवरितो देलुपुदुनय्य (नी)

अ.

भावाभाव ! महानुभाव ! श्रीरामचन्द्र !

भावज जनक ! ना-भावमु देलिसियु (नी)

च.

१. कोरिन कोरिक लीडेर ननुचु निन्नु

आराधिञ्चिन नन्नु यारडिबेट्टट

मेरगादु नादु नेरमेमि ? न-

न्नेलुकोर यीलोकमुन निंक (नी)

२. भक्तिलो श्रीरामभक्ति मेलनि शिव

शक्ति सन्ततमु विरक्तितो नुतिजेय

शक्ति जूचि निजभक्तुलु बोगडक

व्यक्तिनि जूचि नासक्ति गलिगेनु (नी)

३. पतितपावन संमतमुन सुजन सं-

गति सेयुटकु समरहित रामनाममु

सतमुसेय नी व्रतमु गोरिति गानि,

नत जनक कुलाब्ज हित ! त्यागराजुनिपै (नी)

"NĪVĒ NANNEDA JĒSITĒ" (Sowrāshtra)

If, knowing my mind, you yourself abandon me, to whom shall I complain?

I have worshipped you thinking that my desires will be fulfilled, and you harass me; it is not proper; what is my crime? you protect me, now and here.

I have been attracted to you, knowing that the Lord Siva himself has been constantly praising that devotion to

Rāma is the best type of devotion and seeing that true devotees are all in rapture over your Sakti. I have taken a resolve always to keep the company of the good and the pious and chant Thy holy Name.

श्रीरंजनी – 'भुविनि दासुडने' – देशादि

प.

भुविनि दासुडने पेरासचे

बोंकुलाडितिना ? बुधमनोहरा ! (भु)

अ.

अविवेक मानवुल गोरिकोरि

अड्डत्रोव द्रोक्कितिना ? ब्रोववे ; (भु)

च.

चाल सौख्यमो कष्टमो नेनु

जालि जेंदितिना ? सरिवारिलो

पालमुञ्चिन नीडमुञ्चिन

पदमुले गति ; त्यागराजनुत (भु)

"BHUVINI DĀSUDANĒ" (Srīranjanī)

Have I uttered anything false in the great desire of being your servant?

Have I taken to the bypaths, seeking men devoid of knowledge? Protect me.

Great weal or woe, I have not given way to grief. Well treated or ill-treated by my compeers, I have held fast to your blessed feet as my sole refuge.

जनरञ्जनी – 'विडजालदुरा' – आदि

प.

विडजालदुरा ; ना मनसु विनरा (वि)

अ.

अडियासलचे दगिलि ने नार्तिपडिन पदम्बुलनु (वि)

च.

तनुवेपनुलकु जनिन मरि कनरानिदि कनुगोनिन

निनुगा भाविंचि संतसिल्लिति ; श्रीत्यागराजनुत (वि)

"VIDAJĀLADURĀ" (Janaranjanī)

Listen, Oh Rāma! It is not possible for my mind to let go its hold on your holy feet, though it may be tossed about in a state of distress caused by entertaining unrealizable desires. Whatever tasks I might undertake, whatever unseeable sights I might see, I have regarded them all as yourself and felt delighted that I did so.

वराळि – 'धरनु नी सरिदैवमु' – आदि

प.

धरनु नी सरिदैवमु गानरा रघुवर (ध)

च.

१. श्रीराजवन्दन सिन्धुबन्धन
श्रीदशरथनन्दन श्रित हृत्स्यन्दन (ध)

२. पाप विमोचन पङ्कज लोचन
प्रापगुटकु योचन भक्तपालन (ध)

३. साल विदारण सर्व लोकावन
पालय चन्द्रानन पतितपावन (ध)

४ इन्दिरा भाग्यमा, इनकुलोत्तमा
चन्दमु कनिपिम्पुमा सत्तामात्रमा (ध)

५. पादारविन्दमु भावन कन्दमु
नीदय धन बृन्दमु नित्यानन्दमु (ध)

६. वागीश सन्नुत त्यागराजार्चित
नागशयन पालित नत ! सुचरित ! (ध)

"DHARANU NĪ SARIDAIVAMU" (Varāli)

I have not found in this Universe a God like you. Oh Raghuvara! Do you hesitate still to be my prop? Pray, protect me and show me your grace. Your blessed feet are the sole object of my meditation and your mercy is my wealth and eternal bliss.

माळवी - 'नेनरुंचिनानु' - देशादि

प.

नेनरुंचिनानु ; अन्निटिकि निधानुडनि नेनु ; नीदुपै (ने)

अ.

घनाघजीमूताशुग-जलधि गम्भीर ! नी पादमुलपै (ने)

च.

कलिलो माटल नेर्चुकोनि, कान्तलनु तनयुल ब्रोचुटकै

शिलात्मुडै बल्क नेरनुर ; श्री त्यागराजाप्त ; नीयेड (ने)

"NENARUNCHINĀNU" (Mālavī)

I have fixed my mind on you, on your holy feet, as you are the sole upholder of everything in the Universe, Oh you wind that sweeps away the cloud of heinous sins! For the sake of maintaining my family and children, I cannot bring myself to be so hard-hearted as to learn and adopt the deceitful modes and talks of this wicked age.

वेगवाहिनी - 'चलग नातो' - आदि

प.

चलग नातो बल्कुमी राम !

सारसवदन ! साधु सन्त्राण ! (च)

अ.

उल्लमुननु नीके मरुलुकोन्नानु

उरगशयन नातप्पु लेक्ख नीवु (च)

च.

निरुपम शूर ! निखिलाधार !

परकामिनिदूर पाप विदार !

सरसिजनेत्र ! श्यामळगात्र !

वरत्यागराजहृद्वारिजमित्र ! (च)

"CHALLAGA NĀTŌ" (Vēgavāhinī)

Pray, deign to bless me by lisping a few gentle words to me. Oh Lord! The Protector of the good! I am irresistably attached to you in my heart. Do not take note of my faults: You have found use even for the serpent as your bed.

बेगड — 'नी वेरा कुलधनमु' — चापु

प.

नी वेरा कुल धनमु सन्ततमु-नी वेरा जीवनुमु (नी)

अ.

ईश्वरकुनु तेलियकुन्न नानेरमु

देवर क्षमजेसि दयतो नेलुकोर (नी)

च.

१. माधव सीतावरानुज सहित !

मङ्गळकर ! परमाद्भुत चरित !

गाधि याग संरक्षण ! सतत !

अगतिजात नत जनावृत ! विधिविनुत ! (नी)

२. सुजन निचय पाप हिम चण्ड सूर्य !
सुस्वराजित घन रव माधुर्य !
भजमुखारि समर निरुपम शौर्य !
आनन्द कन्द सुन्दर सुरवर्य (नी)

३. राघव ! सर्वोन्नत ! स्वप्रकाश !
रमणीय कर ! पाटित लङ्केश
त्यागराज वर हृदय निवेश !
तरणिशशाङ्क लोचन ! जानकीश ! (नी)

"NĪ VĒRĀ KULA DHANAMU" (Bēgada)

You alone are my family wealth. You alone are ever my life. It is my fault that I have not known this till now. Pray, forgive and bless me. Oh Lord Rāma! Oh repository of Supreme Bliss! Oh the highest! Oh self-shining One!

बिलहरि – 'कोरिवच्चितिनय्य' – आदि

प.

कोरिवच्चितिनय्य, कोदण्डपाणि ! निनुने (को)

अ.

सूरि विनुत ! येन्तो-सुन्दरमूर्ति वटंचु (को)

च.

१ चित्तमुनकु नीरूप वित्तमनचु चाल (को)

२. मेंडु गुणमुलचे निण्डु कोन्नावटंचु (को)

३. राजाधिराज त्यागराजनुत चरित (को)

"KORIVACHCHITINAYYA" (Bilahari)

Oh Kodandapāni! King of kings! I have come to you with intense longing in order that my eyes may feast on your superbly beautiful form and that my mind may have the rare treasure of your Grace to meditate upon, and also on account of the fact that you are replete with countless good qualities.

VYABHICHĀRI BHĀVAS

Autsukya - Longing

for Constant Company—Sannidhi

कोकिलवराळि — 'समुखान निल्व' — देशादि

प.

समुखान निल्व गल्गुना ? कमलानन ! (स)

अ.

क्षमगल्गु भूतनय ल-

क्ष्मणादि महात्मुल केगानि अन्युलकु (स)

च.

कमलासनायमरदिक्पतुलु

कलशवारिधिलो जूड नेरक

शुमि गूडि मोरलिड कार्यमुलु

गोमसगेनट ; त्यागराजविनुत (स)

"SAMUKHĀNA NILVA" (Kōkilavarāli)

Is it given to anybody but Mahātmas, like Sītā, the daughter of ever-forgiving Mother Earth, and Lakshmana to have the rare privilege of being in the blessed presence of the Lord ? Even Brahma and other Devas and Dik-pālakas, who could not have the fortune to see Him in the Milk Ocean had to join together and pray hard to achieve it.

हरिकांभोजि – 'एन्तरानि तनकेंत' – आदि

प.

एन्त रानि तन केंत पोनि, नी-चेंत विडुवजाल ; (एं)

अ.

अन्तकारि नी चेंत जेरि हनुमन्तुडै कोलुवलेदा (एं)

च.

१. शेषुड शिवुनकि भूषुड, लक्ष्मण
वेषियै कोलुव लेदा (एं)

२. शिष्टुड मौनि व-रिष्टुड गोप्प व-
सिष्टुड हितुड गालेदा ? (एं)

३. नरवर नीकै-सुरगणमुलु वा-
नरुलै गोल्वग लेदा ? (एं)

४. आगमोक्तमुगु नी गुणमुलु श्री
त्यागराजु बाडग लेदा ? (एं)

"ENTARĀNI TANAKENTA" (Harikāmbhōji)

Whatever may come to me, whatever may go away from me, I will never allow myself to be separated from you: Did not Siva stay always by you in the form of Hanumān and serve you? Did not Ādisesha, Paramasiva's ornament serve you in the form of Lakshmana? Did not the great and austere Vasishtha, the chief among the munis, serve you as friend and counsellor? Did not the host of Devas come down to earth for your sake to serve as Vānaras? Has not Tyāgarāja sung your virtues praised by the Vedas?

Autsukya - Darsana

कलावती – 'एन्नडु जूतुनो' – आदि

प.

एन्नडु जूतुनो इनकुल तिलक नि- (न्ने)

अ.

पन्नगशयन ! भक्तजनावन !

पुन्नमचन्दुरु बोलु मुखमुनु (ए)

च.

धरणिज सौमित्रि भरत रिपुघ्न वा-

नर यूथपति वरुडांजनेयुडु

करुणनु ओक-रोकरु वर्णिम्प ना-

दरणनु विलचे निनु, त्यागराजार्चित (ए)

"ENNADU JŪTUNŌ" (Kalāvatī)

Oh Protector of Devotees! When shall I have the privelege of seeing your face, like the fullmoon, as you summon for affectionate treatment, one by one, Sītā, Lakshmana, Bharata, Satrughna, Sugrīva and Ānjaneya, who sing your glory?

ल्तांगी – 'कण्ट जूड्डमि' – देशादि

प.

कण्ट जूड्डमि ; ओक पारि के- (कं)

अ.

बंटुडै वेल्यु बागुगानि तप्पु
तण्ट लेल्ल मानुकोन्न नन्नु के (कं)

च.

अलनाडु सौमित्रि पाद सेव
चेलरेगि चेयु वेळ सीततो
बल्कि चूच्चिनन्त पुलकांकितुडै
बरगिन यट्ड त्यागराजुनि के (कं)

"KANTA JŪDUMI" (Latāngī)

Pray, cast your benevolent look, your sidelong glance, at least once on me, your faithful servant who is ever free from all evil and mischievous tendencies. It should be just like the one which once transported Lakshmana to ecstacy

as soon as it was administered with the loving concurrence of Sītā, while Lakhmana was passionately serving at your feet.

असावेरि — 'रारा मायिण्टिदाक' — देशादि

प.

रारा मायिण्टि दाक रघु-
वीरा सुकुमारा म्रोक्केदरा (रा)

अ.

रारा दशरथकुमारा नन्नेलु-
कोरा ताळलेरा (रा)

च.

१. कोरिन कोर्कॆ-कोन सागकने
नीरज नयन नी-दारिनि गनि वे-
सारिति गानि साधु जनावन
स्वारि वेडलि-सामि नेडैन (रा)

२. प्रोद्दुन लेचि पुण्यमु तोटि
बुद्धुलु जेप्पि-प्रोतुवुगानि
मुद्दुगारु नी-मोमुनु जूचुचु
वद्दनिलिचि-वारमु पूजिञ्चेद (रा)

३. दि॒ नीवनुचु देलियु नन्नु ब्रोव
अक्कुन रावु-करुणनु नीचे
जिक्कि युन्न देल्ल मरतुरा यिक
श्री त्यागराजुनि-भाग्यमा (रा)

"RĀRĀ MĀYINTIDĀKA" (Asāvēri)

Oh Raghuvīra! Tyāgarāja's Blessedness! Pray, come to my house; I bow to you. Bless me. I cannot bear the separation any longer. Till now, with unfulfilled desire, I have been in long and vexatious search for you. Pray, do come today at least, in all your glory. My purpose in seeking you is to implore you every morning to teach me, to have the privilege of the Darsan of your enchanting face, to stand by your side and worship you every day, and thus be blessed. Believing that you alone are my refuge, I have allowed myself to be in your grip. Why do you forget this and why do you not come to me promptly?

कलावती – 'ओकपारि जूडग रादा' – आदि

प.

ओकपारि जूडगरादा ? (ओ)

अ.

शुकविमानसार्चित पाद ! सदा-

शुद्धान्तरङ्ग ! मुदंबुतो (ओ)

च.

वरुलैन दिगीशुलु, चन्द्र विभा-

कर मौनिविराडुलु- श्री राम ! नी-

करुणाकटाक्षमु चेत वेलसिरे

गानि त्यागराज सन्नुत (ओ)

"OKAPĀRI JŪDAGA RĀDA" (Kalāvatī)

Oh, the ever pure-hearted, adored in the hearts of the great poets! Can you not once at least cast your look on me? The Sun, the Moon, the Dikpālakas and great seers flourish only through your grace and mercy.

सौराष्ट्रम् -- 'विनयमुननु' -- चापु

प.

विनयमुननु कौशिकुनि वेंट चनि नांघ्र-
लनु जूचुन देन्नटिको अन्दु-
वेनुक रातिनि नातिजेसिन चरणमु-लनु जूचुनदेन्नटिको (वि)

च.

१. घनमैन शिवुनि चापमु द्रुञ्चिन पाद-
मुनु जूचुन देन्नटिको आ-
जनकराजु पालगड्गिन याका-
ळ्ळनु जूचुन देन्नटिको (वि)

२. चनुवुन सीतनु बोट्टु गट्टिन कर-
मुनु जूचुन देन्नटिको कोप-
मुन भृगुसुतु चापबलमन्दुकोन्न बा-
हुवु जूचुन देन्नटिको (वि)

३. वनमुन चनिविराधुनि जम्पिन चेतु-
लनु जूचुन देन्नटिको-अल्ल

मुनि अनुलनु गनि यभय मिच्चिन हस्त-
मुनु जूचुन देन्नटिको (वि)

४. तनकु ताने काकासुरुनि गाञ्चिन शर-
मुनु जूचुन देन्नटिको क्षण-
मुन बहुरथमुल पोडि जेसिन यस्त्र-
मुनु जूचुन देन्नटिको (वि)

५. घन बलुडैन वालिनि जम्पिन बाण-
मुनु जूचुन देन्नटिको आ-
वनधि मद्गर्वमणञ्चिन सायक-
मुनु जूचुन देन्नटिको (वि)

६. कनिकरमुन विभीषणुनि जूञ्चिन कन्नु-
लनु जूचुन देन्नटिको राव-
णुनि गोट्टि पेदकपुलु लेव जूचु दृ-
ष्टिनि जूचुन देन्नटिको (वि)

७. बनचराधिपुनि चल्लग जूचिन नेत्र-
मुनु जूचुन देन्नटिको दिन-
मुनु लङ्क वर्धिल्लनु जूचु लोचन-
मुनु जूचुन देन्नटिको (वि)

८. घनमैन पुष्पकमुन राजिल्लिन सोग-
सुनु जूचुन देन्नटिको भर-
तुनि गनि चे बट्टु कोनि वच्चिन वेड्ड-
कनु जूचुन देन्नटिको (वि)

९. कनकपु सिंहासनमुन नेलकोन्न ठी-
विनि जूचुन देन्नटिको वन-
मुनुल राजुल गूडि चेयु यलङ्कार
मुनु जूचुन देन्नटिको (वि)

१०. आगम विनुतुनि यानन्द कन्दुनि
बाग जूचुन देन्नडो परम-
भागवतप्रियुनि निर्विकारुनि
रागजूचुन देन्नडो (वि)

११. सागर शयनुनि करुणाजल निधिनि
वेग जूचुन देन्नडो वर-
त्यागराज धि देवतुल पोगड्डकोन्न
लागु जूचुन देन्नडो (वि)

"VINAYAMUNANU" (Sowrāshtram)

When can I have the Darsan of the blessed feet that followed the lead of Viswāmitra in all humility? Of those, when can I see particularly the foot that turned the stone into a woman? When am I to see the feet that caused the great bow of Siva to break? When can I see the feet that Janaka washed with milk? When am I to see the hand that lovingly tied **māngalya** round Sītā's neck? When am I to see the hand that angrily absorbed back the power of the bow of Parasurāma? When am I to see the hands that destroyed Virādha in the forest? When am I to see the hands that vouchsafed protection to the sages? When am I to see the arrow that itself saved Kākāsura? When am I

to see the arrow that pulvarised several chariots in a moment ? When am I to see the arrow that killed the mighty Vāli ? When am I to see the arrow that destroyed the haughtiness of the Ocean ? When am I to see the eyes that benignly looked at Vibhīshana ? When am I to see the sight of monkeys jumping high in exultation over the fall of Rāvana ? When am I to see the eyes that compassionately looked at Sugrīva ? When am I to see the eyes that showered progressive prosperity on Lankā ? When am I to see the beauty that imparted splendour to the glorious Pushpaka Vimāna ? When am I to see the wonderful sight of your meeting Bharata and holding him in your arms ? When am I to see the grandeur of your graceful occupation of the golden throne ? When am I to see the decoration made by sages and kings together ? When am I to see well the one, adored by the Vedas, who is the repository of bliss ? When am I to see Lord, who is dear to the devotees and is devoid of all change, coming towards me ? When am I to see promptly the Lord reclining on the sea, the ocean of mercy ? When am I to see the way in which Siva and other Gods praised Him ?

Autsukyā—Kīrtana

घन्याशि – 'रामाभिराम' – आदि

प.

रामाभिराम ! मनसु-रंजिल्ल बल्करादा ? (रा)

अ.

इमहिनि वेलसिन-देमि सदा नातो (रा)

च.

बङ्गारुमेटि पान्पुपै भामामणि जानकि
शृङ्गारिंचुकोनि चेलुवोंदग निलु गनि
पोङ्गुचु मल्लेविरुल बूजिंचुवेळ, श्रीहरि
सङ्गीतमु बाडुमनि स्वामि त्यागराजुनितो (रा)

" RĀMĀBHI RĀMA " (Dhanyāsi)

Oh beautiful Rāma! Can you not speak to me why you have come on this earth in words that cheer up my heart? Can you not ask Tyāgarāja to sing before you when Sītā, shining, well-adorned, worships you with flowers, yourself sitting on the golden bed?

असावेरी – 'एपनिको जन्मिंचितिननि' – आदि

प.

एपनिको जन्मिंचितिननि नन्नेंचवलदु श्रीराम! (ने)

अ.

श्रीपति! श्रीरामचन्द्र! नीचित्तमुनकु तेलियदा? (ए)

च.

वाल्मीकादि मुनुलु नरुलु निन्न
वर्णिञ्चिरि; ना याशदीरुना?

मेल्मियैयुण्डनु, सद्भक्तुलु

मेञ्चुदुरे ? त्यागराजनुत ! ने (ए)

ĒPANIKŌ JANMINCHITINANI (Asāvērī)

Oh ! Srī Rāma ! Do not think that I have been born for any undefined puropse. Are you not aware of it in your heart ? True, Vālmīki and other sages have sung your praise, and the songs may also be good and worthy of the appreciation of pious devotees, but how can my yearning (to sing of you) be satisfied ?

Autsukya—Sravana

सिन्धुरामक्रिया – 'सुधा माधुर्य' – आदि

प.

सुधामाधुर्य भाषण ! सुधाकरानन ! (सु)

अ.

कथामृतमुचे बहुकालमु या-

कलि दीरियुन्नानु श्रोत्रमु (सु)

च.

दुरात्मुलगु भू-किरातकुल जेर

रादनुचु, सुं-दराकार ! नी

परायणुल चेलिमि रागोरु, त्याग-

राजनुत ! ओ परात्पर ! सुगुण (सु)

"SUDHĀ MĀDHURYA" (Sindhurāma Kriyā)

Oh Supreme One, of speech delicious like nectar! I have been for a long time having my hunger appeased by the nectar of your divine story. Pray, Protect me. For that purpose, I have discarded the company of wicked men and sought the friendship of your Bhaktas.

Autsukya—Sambhāshana

भैरवि 'राम कोदण्डराम' — आदि

प.

राम कोदण्डराम राम कल्याणराम (रा)

च.

१. राम सीतापति-राम नीवेगति
राम नीकु म्रोक्किति-राम नी चेजिक्किति (रा)

२. राम नी केवरु जोडु-रामश्रीगण्ट जूडु
राम नेनु नीवाडु-राम नातो माटाडु (रा)

३. राम नाममे मेलु-राम चिन्तने चालु
राम नीवु नन्नेलु-राम रायडे चालु (रा)

४. राम नीदोकमाट-राम नाकोकमूट
राम नीपाटे पाट-राम नीबाटे बाट (रा)

५. राम नेनेन्दैननु-राम वेरेव्वलेनु
राम येन्नडैननु-राम बायकलेनु (रा)

७. राम विराजराज-राम मुखजितराज
राम भक्तसमाज-रक्षित त्यागराज (रा)

" RĀMA KŌDANDA RĀMA " (Bhairavī)

Rāma ! You are my only refuge. I worshipped you. I am in your hands. Who is there equal to you ? Cast a side-glance at me. I am yours. Pray talk to me. Your holy name alone is great. Your contemplation is enough for me. Bless me, you are enough for me. A word from you is a treasure to me. Songs about you are the only songs. The path that leads to you only is the right path. Whatever may happen, I will not leave you. Under no circumstances can I think of anything else but you.

———

रागपञ्जरम् - 'सार्वभौम' - देशादि

प.

सार्वभौम ! साकेत राम ! मन-
सार बल्क राद ? देवता (सा)

अ.

पार्वती रमणार्चित पाद युग
भक्त वन्द्य ! परात्पर ! दीनबन्धो ! (सा)

च.

मुद्दुमुद्दुग माटलाडिनदि
मुन्दुराक सदा वेत जेन्दुचुन्न

कड्डु कड्डनुचु चिरकालमुनु

करुगु चुण्ड वलेना ? त्यागराजनुत ! (सा)

" SĀRVABHAUMA " (Rāgapanjaram)

Oh King of kings ! Can you not heartily talk to me a few words. The charming words that you spoke before had not reached my ears and as a result I have been uneasy with an unfulfilled desire. Am I only to be living in the hope that on some future occasion I will have the privilege ?

प्रतापवराळि - 'विननासकोनि' - देशादि

प.

विननासगोनि युन्नानुरा ; विश्वरूपुड ! ने (वि)

अ.

मनसारग वीनुल विन्दुग, मधुरमैन पलुकुल (वि)

च.

सीता रमणितो नोम-नगुंट लाडि गेल्चुट

चेत नोक्करि कोकरु-जूचि याभाव मेरिगि, सा-

केताधि ! निजमगु प्रेमतो वल्कु कोन्नमुच्चट

वातात्मज भरतुलु विन्नदुल त्यागराजसन्नुत (वि)

"VINANĀSAKONI" (Pratāpavarāli)

I am desirous of heartily feasting my ears with the sweet and loving conversation that passed between you and Sītā with mutual understanding of each other's minds while playing at the indoor games. Ānjaneya and Bharata were privileged to hear it.

नीलांबरी - 'माटाडवेमि नातो' - देशादि

प.

माटाडवेमि नातो ? मांधुर्य पूर्णाधर ! (मा)

अ.

साटि दोरकनि राम-स्वामि ! मदि रञ्जिल (मा)

च.

एदुरेदुरु जूचि येन्दु गानक ना-

हृदयमुन केन्तो हितवु लेक

सदयुड नेनुण्डग समुखमुन दोरिकिते नी-

रदवर्ण ! श्री त्यागराजार्चित ! मुद्दुग (मा)

"MĀTĀDAVĒMI" (Nīlāmbarī)

Oh Sweet-lipped one ! Oh Peerless one ! Why don't you speak to me to cheer up my heart ? Not having found you, in spite of longing and eager waiting, my mind was ill

at ease ; just then you appeared near me ; still you won't talk.

Autsukya—Sevana

पूर्णषड्जम् - 'श्रीमानिनीमनोहर' - देशादि

प.

श्रीमानिनीमनोहर-चिरकालमैनमाट योकटिरा
वेमारुबल्क जालरा (श्री)

अ.

श्रीमन्तुलौ नी सोदरुलु-जेयुरीति पाद सेव कोरितिनि (श्री)

च.

धर्माद्यखिल पुरुषार्थमुलु-दाशार्हुनि रूपमब्बिन
मर्मम्बु वेरे युन्नदि-मन्निम्पु मिक त्यागराजनुत ! (श्री)

"SRĪ MĀNINĪ MANŌHARA" (Pūrnashadjam)

The only one long-cherished desire of mine, which needs no reiteration on my part, is your Pâdasevā, in the manner done by your blessed brothers. All the Purushārthas like Dharma and the secret of Sārūpya are entirely different. Pray, forgive me. (Tyâgarâja says that he does not want either the Purushārthas or even Sârupya of the Lord and that his ambition is comparatively humble, viz. the constant service at the Lord's feet).

सावेरी - 'तीरुना नालोनि' - झुम्प

प.

तीरुना नालोनि दुग्ध (ती)

अ.

सारमौ नीपाद-सारसमु नादु हृद-

यारविन्दमुन बेट्टि कट्टु कोक (ती)

च.

१. कम्मविल्तुनि गन्न-कान्तिगलिगिन हरी-

मुम्मारु पालनमु-भुजिम्प बेट्टि

कम्मनिविड मोसगि-कडुरत्नमुलु मेरयु

तम्मपडिगनु बट्टि-ता निपुड्डु निलुवकनु (ती)

२. अनुदिनमु नीदु पा-दाब्जमुल नोत्तुचुनु

कनकमयमौ सुरटि करमुनिडि विसरि

घनमैन फणितल्प-मुन नुञ्चि पाड्डुचुनु

कनुलार सेविञ्चि कालमुल गडपकनु (ती)

३. राजाधि राज सुर-राज वन्दित पाद

श्री जानकीरमण-श्रृङ्गार जलधे

राजधरुडगु त्यागराज पूजितुडमुचु

राजिल्लु नी कीर्ति राजिग बोगडकनु (ती)

TĪRUNĀ NĀLŌNI DUGDHĀ (Sāvēri)

Will my passionate desire be gratified, until and unless I instal and hold your blessed feet in the lotus of my heart unless and until I offer you thrice good milk and rice, fine betel leaves and stand by your side, holding the gem-bedecked spitoon, until and unless I stroke everyday your lotus feet, fan you with golden-handled fan, put you on the big Serpent-couch, spending time seeing you to my eyes' content, singing pleasingly your glories ?

Nirveda—Dejection, Despondency

मार्गहिन्दोळम् - 'चल्मेलरा' - देशादि

प.

चल्मेलरा ? साकेत राम ! (च)

अ.

वलचि भक्ति मार्गमुतोनु निन्नु
वर्णिंचु चुन्न नातो (च)

च.

एन्दु बोदु ने नेमि सेयुदुनु ?
येचोट ने मोर वेट्टुदुनु

दन्घनलतो श्रोड्डु पोवलेना !

ताळ जालर ; त्यागराजनुत ! (च)

" CHALAMĒLARĀ " (Mārgahindōlam)

Why are you cross with me who have loved you and have been singing your praises with intense devotion? Where could I go? What could I do? To whom could I complain? Is my time to be wasted in all this trickery? I cannot stand it.

पूर्णचंद्रिका — 'श्री राम राम' — झुम्प

प.

श्री राम राम जगदात्म राम

श्रीराम रघुराम पाहि परमात्म (श्री)

च.

१. ज्योतिर्मयाखण्डरूप ! राम

भूतेश विनुतापहृतभक्तताप (श्री)

२. सर्वग्रहाधारभूत ! राम

गीर्वाण मुनिवन्द्य ! सुजनेष्टदात ! (श्री)

३. योगिजनहृदयाब्जमित्र ! राम
भोगिशायी घृणारसपूर्णनेत्र ! (श्री)

४. श्रीदान्त ! शान्त निर्वाणफलद
वेदान्तवेद्यावनीसुरत्राण ! (श्री)

५. त्वां विना नान्यत्र जाने राम
त्वां विना का गतिर्जानकीजाने (श्री)

६. धीर भवसागरोत्तरणी ! राम
सारतर ! श्री त्यागराजनुतचरण (श्री)

"SRĪ RĀMA RĀMA" (Pūrnachandrikā)

Oh Rāma! Soul of the Universe, save me; I know nothing beyond You; without You what refuge is there for me?

नायकी — 'नी भजन गान' — आदि

प.

नी भजन गान रसिकुल ने-नेन्दु गानरा ; राम (नी)

अ.

श्री भवसरोजासनादि शची मनोरमण वन्द्य ! इललो (नी)

च.

सगुण निर्गुण निजमुदम्बरलनु
षण्मतमुल मर्म मष्ट सिद्धुल
वगलुजूप संतसिल्ल गंटिनि ;
वरानन ! त्यागराज विनुत ! (नी)

" NĪBHAJANA GĀNA ' (Nāyakī)

Oh Blessed one, worshipped by the Trinity and Indra ! I have not found here anywhere those that delight in singing of you.

I have (in vain) explored fully the Saguna Mārga and the Nirguna Mārga, truth and falsehood, the six schools and the eight siddhis.

मानवती – 'एः रितो नेदेल्पुदु ' – देशादि

प.

एवरितो नेदेल्पुदु ? राम ! नालोनि जालिनि (ए)

अ.

कवगोनि सदा भजन सेय-गार्यमुलनि वेराये (ए)

च.

गणनाथु जेय गोरग
गड्डवानरुडै तीरेगा

गुणमय मायांबुद समीर !

गोपाल ! त्यागराजनुत ! (ए)

" EVARITŌ NĒDELPUDU (Mānavatī)

Oh Embodiment of all good qualities! Oh Dispeller of Māyā! To whom shall I unburden my agony? My constant Bhajana has not produced the desired result—the reverse has been the end—an attempt to make an idol of Ganesa has resulted in my making a monkey.

शुद्धबङ्गाळ - 'तोलि ने जेसिन' - आदि

प.

तोलि ने जेसिन पूजा फलमु
देलिसेनु ; नापालि दैवमा (तो)

अ.

पलुविधमुल ने दलचि करगगा
बलुकक नीवट्ल नेनिट्ल काग (तो)

च.

सरिवारललो चौक जेसि उ-
दर पोषकुलनु पोगडुन जेसि ;
हरिदास रहित पुरमुन वेसि ;
दरि जूप कुण्डग, त्यागराजार्चित (तो)

"TOLINĒ JĒSINA PŪJĀPHALAMU" (Suddha Bangāla)

It must be the effect of my (defective) worship in prevtous births that, though I have been thinking and pining in several ways, you are irresponsive, myself remaining here and yourself there. You have left me to the ridicule of my compeers, in a place bereft of devotees and full of people whose only concern is to live somehow, and you have not shown me a way out.

स्वरावळि — 'प्रारब्ध मिट्टुण्डग' — झम्प

प.

प्रारब्ध मिट्टुण्डग नोरुल नन बनि लेदु नीवुण्डग (प्रा)

अ.

बाल गुणशील जनपाल ! वरद ! कृपाल-

बाल ! कालातीत ! शूलधरविनुत ! ना (प्रा)

च.

उपकारि नेनैते नपकारु लय्येदरु

कृपजूचिते मिगुल नेपमुलेञ्चेदरय्य

चपल चित्तुलु भक्तवेषुलैननु जूचि

शत्रुवु लय्येदरु ! श्रीत्यागराजाप्त ना (प्रा)

"PRĀRABDHAMITTUNDAGĀ" (Swarāvali)

When my own past karma is like this, and you too are there, Oh all-merciful one, the giver of boons, there

is no purpose in blaming others: Those whom I help do me harm. When I show mercy to others, they level unfounded charges against me. Fickle-minded people who put on the garb of Bhaktas become my enemies:

कोकिलध्वनि - ‘तोलि नेनु जेसिन - आदि

प.

तोलि नेनु जेसिन पूजा फल मीलागे (तो)

अ.

वेल वेसि तीयग वच्चुना ? वेत दीरुना ? मनसारग (तो)

च.

परमात्म ! नी कायास बड

बनि लेदुरा, करुणाकर !

वर भक्तवेषमु वेयु वेळ

वर्ज कालमेमो त्यागराजनुत ! (तो)

"TOLI NĒNU JĒSINA" (Kōkila Dhwani)

This after all is the fruit of the worship I did in my previous births with all my heart! Can I purchase with money what I seek ? . Will my distress end ? You need not worry yourself, Oh Abode of mercy ! Probably, I began my role of Bhakta at an inauspicious time:

बिलहरि - 'तोलि जन्ममुन' - झम्प

प.

तोलि जन्ममुन जेयु-दुड्डकु देलिसेनुराम (तो)

अ.

फलमेमो यरचेति पुंटि कद्दमु वले ना (तो)

च.

रागि पयिरुल चेन्त रम्यमौ वरि मोलक

राजिल्ल नेर्चु नटरा ?

नागशयन ! त्यागराज पापमुतोनु

नाम पुण्यमु चेलगुना ? (तो)

" TOLI JANMAMU " (Bilahari)

I have now known the sins I had committed in my previous births. I have known also their results. They are clear as a fruit in the palm of the hand, which does not need a mirror to show it. Just as a fine paddy sprout will be in an incompatible company amidst ragi crop, the merit of your holy name will also be so in the midst of my sins.

शहान - 'एमानतिच्चेदवो - रूपकम्

प.

एमानतिच्चेदवो - एमेञ्चिनावो (ए)

अ.

ना माटलुविनवो ? राम ! नातलव्रातेमो ? (ए)

च.

यशमायुवुसद्भक्तियु येकान्त चित्तमु

सुशरीरमोसङ्गेडु भा - सुर त्यागराज विनुत (ए)

"ĒMĀNATICHCHEDAVŌ" (Sahāna)

What have you ordained for me and what have you thought of me, Oh Rāma! You are not likely to listen to my words. I don't know what my fate is. You are the giver of fame, longevity, devotion, single-mindedness and a healthy body.

ĀTMAGARHANA & NAICHYĀNUSANDHĀNA

(Self-depreciation and recounting his short comings)

शुद्धसावेरि - 'ओरुल नाडुको' - आदि

प.

ओरुल नाडुको वलसिनदेमि

परमपावन ! श्री राम ! (ओ)

अ.

परितापमु ताळक मोरलिडगा

करुण लेक नीवे ननु जूडग (ओ)

च.

१. मञ्चिवारि सहवासमु बासि

कोञ्चेपु नरुल कोरकु नुति जेसि

येच्चिन कार्यमु गूडनि गासि स-
हिंच कुण्डेडिदि नापेरु वासि (ओ)

२. राशियनुचु नरुलनु चेबूनि
वासियुण्डेडिदि भवानि -
याशप्रिय ? ने मुन्दु रानि
जेसिन कर्म मनुकोवलेगानि (ओ)

३. देव त्यागराजविनुत ! सनक-
भावनीय ! रघुकुलतिलक !
ईवरकुनु नादु तनुवलयक
नीवे तेलुसुकोवले गाक (ओ)

" ORULANĀDUKŌ " (Suddha Sāvēri)

Oh Rāma! What is the use of blaming others when you yourself treat me without mercy when I appeal to you unable to bear my troubles, when I have given up the company of the good and have taken to flattering small men, when the luck of my name is such that I have to suffer without any of my desired objects being achieved, when luck will come to man accordingly as fate takes him by hand, when I should attribute (my present position) to my past karma, when you yourself must know why my body should undergo such suffering all this while ?

आहिरि — 'एटुल गापाडुदुवो' — त्रिपुट

प.

एटुल गापाडुदुवो ? श्रीरामचन्द्र ! न· (ने)

अ.

मटुमाय – संसारमन्दुदगिलिन न (ने)

च.

१. अनुदिनमुनु दार तनय वर्गादुल बा-
लनमु जेयुकोरकु - धनमुलु गलिगिन
मनुजुल बोगडि यार्जिञ्चिन पैकमुल जूचि
तनकु सरिलेदनि बिगुवुनदिरिगिन न- (ने)

२. कायजजनक ! ना प्रायमु लेल्लनु
माया पूरितुलैन - दायादुलचेत
सायपर्यन्तमु गाय क्लेशमु जेंद-
गायनुगानि ; मौनिध्येय ! निन्नु देलियलेनि न- (ने)

३. सतमनि बान्धवुल जतनु नम्मि मदिकि
हितवुलेक ओ पतितपावन ! सं-
ततमु, त्यागराजहित सुरनिकर पू-
जित ! निन्ने शरणु जोच्चितिगानि ; राम ! म- (ने)

" ETULA GĀPĀDUDUVŌ " (Āhiri)

How are you going to protect me, who had got entangled in the meshes of māyā of Samsāra, who have been proudly going about considering none as my equal, as a

result of the wealth earned by flattering rich men for maintaining wife and family, me whose lot had been perpetual physical suffering at the hands of wily agnates and who got incapacitated thereby to know you; me who all his life believed in the permanence of the company of relations (discarding you), but realizing late in life its profitlessness, (shamelessly) sought refuge in you in the end?

गौळ – 'दुडुकु गल' – आदि

प.

दुडुकु गल नन्ने दोर कोडुकु ब्रोचुरा ? येंतो (दु)

अ.

कडु दुर्विषयाकृष्टुडै - गडिय गडियकु निण्डारु (दु)

च.

१. श्री वनिताहृत्कुमुदाब्जा वाङ्मानसगोचर (दु)

२. सकल भूतमुल यन्दु नी वै युण्डग मदिलेक पोयिन (दु)

३. चिरुत प्रायमुनाडे भजनामृत रसविहीन कुतर्कुडैन (दु)

४. परधनमुलकोरकु नोरुल मदिनि करग-
बलिकि कडुपु निम्प दिरिगिनट्टि (दु)

५. तनमदिनि भुविनि सौख्यपु जीवनमे यनुचु
सदा दिनमुलु गडिपे (दु)

६. तेलियनि नटविट शूद्रुलु वनितलु
स्ववशमौट कुप-
देशिंचि सन्तसिल्लि स्वरलयंबु लेरुङ्गकनु
शिलात्मुलै सुभक्तुलकु समानमनु (दु)

७. दृष्टिकि सारम्बगु ललना सदनार्भक
सेनामित धनादुलनु
देवदेव ! नेर नम्मितिनि गाकनु पदाब्ज
भजनम्बु मरचिन (दु)

८. चक्कनि मुख कमलम्बुनु सदा ना मदिलो स्मरण
लेकने दुर्मदान्ध जनुल गोरि परितापमुलचे दगिलि
नोगिलि दुर्विषय दुरासलनु रोयलेक सतत
मपराधिनै चपल चित्तुडनैन (दु)

९. मानवतनु दुर्लभ मनुचु नेंचि परमानन्द
मोन्दलेक मद मत्सर काम लोभ मोहमुलकु दासुडै
मोसबोति गाक मोदटि कुलजुडगुचु भुविनि शूद्रुल
पनुलु सल्पुचुनु युंटिनिगाक, नराधमुलनु गोरिसार
हीनमतमुलनु साधिम्प दारुमारु (दु)

१०. सतुलकै कोन्नाळ्ळास्तिकै सुतुलकै कोन्नाळ्ळु धन-
ततुलकै दिरिगितिनय्य, त्यागराजाप्त ! यिटुवंटि (दु)

"DUDUKUGALA" (Gowla)

Oh Lord who transcends speech and mind! Which prince but you will protect one like me who is so

evil-minded that he is drawn every moment by powerful evils; that he has lost the realisation that You are immenent in every being; who, from his early days, has been indulging in vain disputation without enjoying the ambrosia of your divine Bhajana; coveting others' wealth, has gathered money for sustenance by moving the hearts of people by flattery; has spent all the days believing that a comfortable living is the only aim of life (taking living itself is happiness); has posed as a good Bhakta, though stone-hearted and ignorant of the elements of music, and has pleased oneself by delivering sermons to women and ignorant and low folk; taking good-looking women, houses, children and wealth as permanent assets to be coveted, has wilfully ignored the worship of your holy feet ?

I have remained ever a criminal with an unsteady mind without the constant thought in mind of your beautiful lotus-face, have sought the company of men of evil infatuation, have been caught up in difficulties, and am unable to repel sense-pleasures and low desires, and have become a sinner and one of unsteady mind.

Without realising that a human birth is hard to get and without attaining supreme bliss with its aid, I have become a slave to haughtiness, jealousy, lust, avarice and delusion and have got deceived; being one of foremost birth in this world, have resorted to the service of the low born and

seeking inferior people have perversely tried to establish worthless faiths; have wandered in this world for women and wealth for some time, and for the children at other times.

Which Prince but you will protect such a sinner ?

गौळिपन्तु - तेर तीयग रादा - आदि

प.

तेर तीयग रादा लोनि,
तिरुप्पति वेङ्कटरमण मत्सरमु (ते)

See above pages 89

"TERA TĪYAGA RĀDĀ" (Gowlipantu)

Oh Supreme Being! Tirupati Venkataramana! Could you not remove the screen of pride and envy, which, taking a firm stand within me, keeps me out of the reach of Dharma and the like and Moksha?

See above pages 89 - 90

चक्रवाकम् - एटुल ब्रोतुवो - त्रिपुट

प.

एटुल ब्रोतुवो तेलिय ? एकान्त रामय्य ! (ए)

अ.

कटकट ! ना चरितमु कर्ण कठोरमय्य (ए)

च.

पट्टिगोड्डु रीति भक्षिंचि तिरिगिति ;
पुट्टु लोभुलनु पोट्टकै पोगडिति ;
दुष्टलतो गूडिदुष्कृत्यमु सल्पि ;
रट्टु जेसिन त्यागराजुनि दयतो (नै)

" ETULA BRŌTUVŌ " (Chakravākam)

Oh Rāma, my sole, intimate Lord ! I do not really know how you are going to save me. Alas ! Mine is a despicable record of sins; detestable for the ear. Like an astray bull; I have been roaming about caring only for my feed. I have flattered born misers to earn my sustenance, doing wicked deeds in association with wicked people. I have thus suffered a lot.

माळवश्री – एन्नाळ्ळु तिरिगेदि – आदि

प.

एन्नाळ्ळु तिरिगेदि एन्नाळ्ळु ? (ए)

अ.

एन्नरानि देहमुलेत्ति यी संसार गहनमन्दु
पन्नुग चोरल रीति परलनु वेगिंचु चुनु (ए)

च.

१. रेपटि कूटिकि लेदनि रेयुबगलु वेसनमोन्दि
श्री पति पूजल मरचि - चेसिनट्टि वारिवले ने (नै)

२. उप्पु कर्पूरमु वरकु-नुंचवृत्तिचे नार्जिंचि
मेप्पुलकु प्लेट्टनिम्पि - मेमे पेद्दल मनुचु (ने)

३. मनु कोनि यिरुगुबोरुगु भक्षिप रम्मनि पिलुव
अमरचुको पूज जपंमु - नाशायमु जेतुननुचु (ने)

४. नायन्दु युण्डु तप्पुल नाडे देलुसु कोटिविगानि
बाय विडुवक महानुभाव ! त्यागराजविनुत ! (ने)

" ENNĀLLU TIRIGĒTI " (Mālavasrī)

How long am I to wander like this - taking countless births, harassing others in this forest of Samsāra, like a thief? Day and night I feel distressed, always thinking of food for the morrow, forgetting your worship, all the same pretending that I am doing it. I have to procure every little thing that is needed by begging, but pose myself as a great man and live to get flatterd. I delude my neighbours so as to merit their invitation for dinners and make them believe that I can help them by pūja and japam.

You have long ago known fully my defects. Oh glorious lord! Pray, do not give me up.

हरिकाम्भोजि - ने नेन्दु - आदि

प.

ने नेन्दु वेतुकुदुरा हरि (ने)

अ.

आ नागगुसोमुलवानि मो-रनालकिंचि रानि निन्नु (ने)

च.

कलुषात्मुडै दुष्कर्मयुतुडै
पलुमारु दुर्भाषियै
इललो भक्ताग्रेसरुल वेषियै
त्यागराज पूजित ! (ने)

"NĒNENDU VETUKUDURA" (Harikāmbhōji)

Srī Hari! Where could I search for you? Even Brahma could not have a response from you to his prayers for a similar purpose. I have been a sinner, have done wicked deeds, have indulged often in vulgar talks and have imposed on the world as a great Bhakta.

केदारगौळ – सिग्गु मालि – आदि

प.

सिग्गु मालि ना वले धर-नेवरु दिरुग जालरय्य (सि)

अ.

मुग्गुरिलो मेलैन राम ! मा -
मुखाब्ज दिनरमण ! निन्नु नम्मि (सि)

च.

१. मुन्दु दयतो बलिकिन दिंक मुन्दु राकपोये
दंधनलतो दिनमुलु गडपनु - दारि देलिसि पोये;
अंदरि चेतनु नाब्रतुक लिपुडु - निंदल केडमाये;
मन्दरधर ! ना जीवुडु जीवन मिंदु जेयनाये ननि तेलिसि

२. एल्लवारिवले भव सागरमुन - नीद मनसुराडु ;
उल्लमुननु गनिनीवु नेनै युण्ड देलियलेदु ;
ओल्लनि पनुलकु बोय्येडि वेसन - मोर्वेदरमुगादु ;
तल्लडिल्लुचुन्नदि नामनसु ताळदु यिकमीद यनि देलिसि (सि)

३. निन्नाडनु नामनसेपुडैन - निजमुग राळेदु ;
वेन्नवंटि नी चित्तमुनकु ना - वेतलु देलियलेदु
पन्नगशयन नी दयकुनु ने - बात्रुडु गालेदु ;
कन्न तंड्रि ! त्यागराजु निंक करुण जूडलेदनि तेलिसि (सि)

"SIGGUMĀLI NĀVALEDARA" (Kedāra Gowla)

Oh Rāma, the best among the Trinity!

Nobody can roam about in the world as shamelessly as myself, having reposed faith in you! What you said before so lovingly has not yet come to pass. I have only known the way to waste my time in frivolities. My life has become an object of ridicule among people. My soul regretfully realises that it is my lot to lead this sort of life.

Really, my heart is not after leading a worldly life like other people. I have not realised in my heart that thou art myself. I cannot bear the misery which the doing of unworthy acts brings me. My mind is being tossed about. Knowing that the mind can wait no more, none can roam about shamelessly like myself.

Nevertheless, it is true that I cannot bring myself ever to accuse you. Evidently, my difficulties have not made

any impression upon your mind, soft like butter or, Oh dear father, I have not yet become deserving of your grace. Knowing that you have not yet bestowed your grace, none can roam about shamelessly like myself.

कल्याणि — निन्ननवलसिनदेमि — चापु

प.

निन्ननवलसिन देमि ? राम
नन्ननवलेनुगाक (नि)

अ.

कन्नतंड्रि ! नीकन्न वेल्पु लेव -
रुन्नारुरा ? आपन्नरक्षक ! ने (नि)

च.

१. कनसैरिंचनि दुर्जनुल भाषणलेक
मनसुन नेनरुन निनु जूचिनाना ?
अनुदिनमुननु ने निनुगन सज्जनसेव
विनयमुननु निजमुग जेसिनाना ? (नि)

२. विनवय्य मनविनि ; सनकादिविनुत ! ने
धनमुनु गोनिन भामनु प्रेममीर
येनयक मनसनु वनजमुन नतिवे-
गन पादमुन पूजनोनरिंचि नाना ? (नि)

३. कलिमानवुलु सेयु चलकार्यमुलनु ने
निललोनु तेलियक वलचिति गानि ;
कललोनु गलिगिन कलुमुल वले नेंचि
वलचक बल्लु तपमुलु जेसिनाना ? (नि)

४. जलजाप्तकुलवरतिलक ! वीनुल नीक-
थलु विन्न बलुपापमुलु बोनुगानि
कलुमुल पलुकुल चेलुलु वश्युलु गानि
तोलि जन्ममुल पूजफल मेमो ? तेलिय (नि)

५. शरचापधर ! योगिवरनुत ! परिपूर्ण !
नररूप ! निरतमु वर त्यागराज-
परिपाल ! सुरभूमीसुरुलनु स्थिरमुग
करुणिंचु बिरुदु नी करमुन मेरय (नि)

"NINNANAVLASINA" (Kalyāni)

While I am blameworthy, why should I blame you, Oh Father! To protect the afflicted, what other God is there but you, Oh dear father, the protector of those in distress!

Without indulging in gossip with detestable wicked people, had I ever panted to have your loving vision in my heart? Have I done humble and sincere service to the good and the holy every day to deserve your darsan? Instead of becoming fondly attached to the woman that wedded me with a dowry, have I worshipped your blessed feet in the lotus of my heart passionately? Without getting enamoured of the flippant activities of worldly men, did I regard the riches as transient as apparitions in a dream and take to tapas? I have not listened to and profited by your stories which have the effect of dispelling all sins, nor have I been able to propitiate the deities presiding over riches and

learning; I do not know what the effect of my previous Karma is.

As for you, you have the reputation of unfailingly protecting Devas and holy men of the earth.

वराळि - नोरेमि श्री राम! - आदि

प.

नोरेमि ? श्री रामा! निन्नाड (नो)

अ.

सारे सारेकुनु पाप कर्मुलु

सल्पुचु नुण्डु नावंटि वानिकि (नो)

च.

पापुला गुरु वश्युलु गाक

पंड्लकिलिंचुचु दरुणुलकै, सी-

तापति ! निजभक्तियु देलियनि

त्यागराजुनिकि योरुलकै (नो)

"NOARĒMI SRĪ RĀMA (Varāli)

How can one like me who am a constant sinner, have the cheek to blame you ?

Myself being unable to control the six inward enemies, and grinning at women and consequently being devoid of true devotion, how can I blame others at all ?

कापि - मीवल्ल गुणदोषमेमि - झम्प

प.

मीवल्ल गुणदोषमेमि - श्रीराम (मी)

See above page 259

"MĪVALLA GUNADŌSHA" (Kāpi)

Merits and blemishes are of my own making and not of yours, Oh Rama!

See above page 260

नारायणगौळ - दर्शनमु सेय - झम्प

प.

दर्शनमु सेय ना तरमा (द)

See above page 51

"DARSANAMU SĒYA" (Nārāyana Gowla)

Oh Siva! Is it possible for me to have your Darsan? You must take all things into account and forgive me.

See above page 52

बेगड — गट्टि गानु ननु चेयि — रूपकम्

प.

गट्टिगानु ननु चेयि बट्टे देन्नटिको ? (ग)

अ.

पुट्टिन नाटनुण्डि यिट्टि विधमुले गानि (ग)

च.

१. गोप्प तनमु मनदनि मद-मेप्पटिकिनि दलकेक्कि
तप्पु पलुकु लाडुचु दा नुप्पतिल्लुचुनु
तेप्पुन यिङ्गित मेरुगक मेप्पुल काङ्क्षिंचु या
चप्पनि प्रभुवुल कडननु-द्रिप्पुट येलरा यनुचुनु (ग)

२. वरमैन सज्जनुलनु परिचारकुल नेल्लनु
सरिजेसि दानमोसगि-पर मेंचकनु ;
करिधनमदमुल्ल गलिगिन नरुलनु पूजिंचेडु या
तर मेरुगनि धनिकुल यनुसरण मेलरा यनुचुनु (ग)

३. शिवपूजल मरियुनु मा-धव पूजलुनोनरिंचुचु
भुवि ता सरिजेसेडि वा-रेव रनुचुनु येंचु
अविवेक धन मत्तुल, शिव शिव वेडग वद्दनि
कुवलयदळलोचन ! सुविभव त्यागराजविनुत (ग)

"GATTIGĀNU NANU CHAI" (Bēgada)

When will that day come, when you will hold me by the hand firmly and tell me why I have been behaving like this, since my birth; why I have been gloating with pride

that greatness is my monopoly, with my head reeling with haughtiness and tongue indulging in indecent talk; why I have been hanging upon worthless aristocrats who are devoid of understanding and only desire flattery; why I have been running after rich men who, without any discrimination, treat great and good men and low servants alike and give their gifts, who bestow no thought on the higher world, but worship people who have only wealth and haughtiness to their credit; and advise me not to approach and beg of the ignorant and the wealth-infatuated persons, who, while worshipping Siva and Mādhava, pride themselves that they have no equals in the world.

धन्यासि - नी चित्तमु निश्चलमु - चापु

प.

नी चित्तमु निश्चलमु निर्मलमनि निन्ने नम्मिनानु (नी)

See above pages 31-32

" NĪCHITTAMU NISCHALAMU " (Dhanyāsi)

See above page 32

पुन्नागवराळि - पाहि कल्याण सुन्दर - चापु

प.

पाहि कल्याण सुन्दर राम मां
पाहि कल्याण सुन्दर राम माम् (पा)

च.

१. चदिविन वाडनुगानु राम
इदि बुद्धियनुचु तेलियलेनु (पा)

२. भजियिंचुटकु बुद्धिलेक राम
बतिमालि तिरिगिति यिन्दाक (पा)

३. दिन दिन मुदरमुकोरकै राम
धनिकुल गाचितिनि थीवरकु (पा)

४. आलु सुतुलपैनि प्रेम नी प -
दाल नुञ्चनैति राम (पा)

५. संसार सुखमु सतमनि नाम-
सार मेरुग मरचितिनि (पा)

६ विषय सुखादुल रोयलेक
विरै वीगि मोसमाये (पा)

७. शुक सन्नुत नन्नु कन्नतंड्रि
योक पारि शरणनुकोन्ना (पा)

८. तम्मिकन्नुल रघुवीर ! निनु
नम्मिन नन्नेलु कोरा (पा)

९. नेरमेन्तो जेसिनानु येमि
नेरमनुचु वेडिनानु (पा)

१०. निनु नम्मुवारिदे मेलु
नी पाद सेव वेयि वेलु (पा)

११. साकेत राम नामीद दय
लेकुण्डुटकु भरियाद (पा)

१२. शरण्य ! कोसलराज ! राम !
परिपालित त्यागराज (पा)

"PĀHI KALYĀNA SUNDARA" (Punnāgavarāli)

Oh auspicious and beautiful Rāma! Pray, protect me. I am not learned and have not the capacity to know what is wise. Not having had the mind to do Bhajana, I have hitherto wandered vainly. I have till now waited at the doors of the rich, day after day, to earn my sustenance. I have failed to devote to your blessed feet the love and affection which I had bestowed on my wife and children. Regarding the trivial pleasure of Samsāra as permanent, I have neglected to realise the worth of your holy name. Unable to discard sense-enjoyments, I have run mad after them and got deceived. Oh my beloved father! I have already said that I have taken refuge in you. Oh Raghuvīra! Do bless me. I have reposed my entire faith in you. Though I am fully cognisant of having committed

incalculable wrongs, I still have the temerity to ask you what fault I have committed that you should hesitate to come to me. Prosperity is only his who has faith in you. The worship of your holy feet is invaluable. Is it fair for you to deny me your mercy? Oh the refuge of the Universe!

DAINYA, DAINYOKTI

(Plaintive pleading)

(including Kshamāpana, praying for forgiveness)

भिन्नषड्जम् – सरिवारिलोन – देशादि

प॰

सरिवारिलोन चौक चालदायेनो ? (स)

अ

पोरुगिंड्ल वारलरजेति - पूज चूचि चूचि चल्लनायनो (स)

च॰

तारु मारु बल्कु वारिलो तत्तरिंचग जूड न्यायमा ?

पारमार्थिकुल्ल दुःखजालमु बापलेदा ? श्री त्यागराजनुत (स)

" SARIVĀRILŌNA " (Bhinna Shadja)

Have I not been sufficiently ridiculed among my compeers? Does the worship offered to you in other houses (without genuine faith) satisfy you (as against my

devout worship)? Is it fair on your part passively to be seeing me agonised in the midst of wild prattlers? Have you not relieved really pious souls of their miseries?

जुजाहुळि - पराकु जेसिन - आदि

प.

पराकु जेसिन नीकेमि

फलमु गल्गुरा ? परात्परा ! (प)

अ.

सुरावन सुराप्त ! मा -

वराजरापघन ! ना येड - (प)

च.

मुदान नीदु पदारविन्द -

मुलनु बट्टि मोक्षग लेदा ?

निदानरूप ! दरिद्रापु ले -

दुदारा ! श्री त्यागराजनुत ! (प)

"PARĀKU JĒSINA" (Jujāhuli)

Oh! the Highest! What did you gain by being indifferent to me? Have I not cheerfully stuck to your blessed feet as my only refuge? I am helpless without any prop Oh merciful lord!

रीतिगौळ - चेर रावदेमिर - देशादि .

प.

चेर रावदेमिर ? रामय्य ! (चे)

अ.

मेर गादुरा यिक मह्रा मेरुधीर ! श्रीकर ! (चे)

च.

तल्लि तंड्रि लेनि बाल तन नाथु गोरु रीति
पलुमारु वेडुकोण्टे पालिंच रादा ?
वलचुचु नेनु नीदु वदनारविन्दमुनु
दलचि करगग जूचि त्यागराजसन्नुत ! (चे)

" CHĒRA RĀVADĒMIRA " (Rītigowla)

How is it that you do not come to me? This is not proper. When, as an orphaned girl clings to her husband as her sole refuge, I entirely rely on you and implore you several times; should you not deign to protect me? Should you be looking indifferently at my meditating on your, benign face and pining?

हिन्दोलम् - मनसुलोनि मर्ममुनु - देशादि

प.

मनसुलोनि मर्ममुनु देलुसुको
मान रक्षक ! मरकताङ्ग ! ना (म)

अ.

इनकुलाप्त नीवे गानि वे -

रेवरु लेरु ; आनन्दहृदय (म)

च.

मुनुपु प्रेम गलदोरवै, सदा

चनुवु नेलिनदि गोप्पगादया;

कनिकरम्बुतो नीवेल ना

करमु बट्टु त्यागराजविनुत ! (म)

" MANASULŌNI MARMAMU " (Hindōlam)

Get to know the desire in my heart. I have no other refuge except you. It is not much to your credit that you, as the Loving Lord, blessed many devotees in the past; now, take me in your hand with compassion.

भैरवी - श्री रघुवर! - आदि

प.

श्रीरघुवर ! सुगुणालय ! (राम)

सरसिजलोचन ! विरोचनाभ ! (श्री)

अ.

तरानलेनि पराकु लेटिकि

विरान, ननु ब्रोवग रादा ? धादा ? (श्री)

च.

१. कमलाहितनत ! कमलाहितधर !

ममत देलिसि नन्नु मन्निचरादा ? (श्री)

२. कनिकरमुन ननु कनि करमुनडि
चनबुन ओक मनविनि बल्कग रादा ? (श्री)

३. आगममूल ! अवनिजलोल !
वेगमे तेलिसिको, त्यागराजार्चित ! (श्री)

" SRĪ RAGHUVARA " (Bhairavī)

Why this indifference which is quite foreign to your race ? Why should you not bless me soon ? Why this disputation ?

Why should you not understand my heart's desire and forgive me ? Why should you not take me by the hand for protection and speak to me lovingly ? Know this quickly.

काम्भोजि – ओरङ्गशायि – आदि

प.
ओ रङ्गशायि पिलचिते (ओ)

See above pages 74-75

"OH RANGASĀYI" (Kambhoji)

Oh Rangasāyi ! When I implore, why should you not come ?

See above page 75

काम्भोजि - एवरिमाट विन्नावो. - आदि

प.

एवरिमाट विन्नावो. रावो - यिन्दु लेवो ! भळि ! भळि ! (ए)

अ.

अवनिलो नार्षेय पौरुषेय

मन्दि चोद्य मेरुग लेनय्य (ए)

च.

भक्त पराधीनुडनुचु-परम भागवतुल

व्यक्त रूपुडै पलिकिन मुच्चट - युक्तमनुचु युंटि

शक्ति गल महादेवुडु नीवनि संतोषमुन नुंटि ;

सत्त चित्तुडगु त्यागराजनुत !

सत्य सन्धुडनुकोंटि निल्लो (ए)

" EVARIMĀTA " (Kambhōji)

To whose words have you listened ? Won't you come ? Or, is it that you are not here ? Well !

Though I have been brought up in the Vedic and Sastraic traditions, I have not been able to unravel this mystery.

I have been relying on the significant declaration, that you are ever in the service of devotees, made by great Bhaktas, who have had direct vision of you. I have been feeling happy that you are the all-powerful supreme Lord. I have been regarding you as one of Satvic mind and truthful.

सरस्वतीमनोहरी - एन्त वेडुकोन्दु - देशादि

प.

एन्त वेडुकोन्दु राघव ?

पन्तमेलरा ? ओ राघव ! (एं)

अ.

चिन्तदीर्चुट केन्तमोड्डिरा

अन्तरात्म ! ना चेंतरानु, ने (नें)

च.

चित्तमन्दु निन्नु जूचु सौख्यमे

युत्तमम्बनुचु नुप्पोङ्गुचुनु

सत्तमात्रमा ! चाल नम्मितिनि ;

सार्वभौम श्री त्यागराजनुत ! (एं)

ENTA VĒDUKONṬU (Saraswatī Manoharī)

Oh! Rāghava! How long shall I have to pray to you to come to me? Why this obstinacy and delay in relieving me of my mental trouble and coming to me? You are the inner soul.

Believing with joy that the greatest happiness consists in seeing you in one's heart, I have reposed my faith entirely in you.

—

बङ्गाळ - मुनुपे तेलियक - देशादि

प.

मुनुपे तेलियक पोयेना ?

मुनिनुत ! दय लेदायेना ? (मु)

अ.

अनु विसुमन्त लेदनुचुनु न -

न्नल यिंचि वेड्डुक जूचुटकु (मु)

च.

आनाटि मञ्चि नडतनु जूचि नी

वत्यन्त कृप सेय लेदा ?

ईनाड्डु नामदि यिट्टौनिनि नी

किनकुल तिलक ! श्री त्यागराजनुत (मु)

MUNUPĒ TELIYAKA (Bangāla)

Did it not strike you before? Would you not show your grace? Though you know me to be resourceless, you see me tossed about and enjoy the fun. Did you not once before feel pleased with my good conduct and lavish your grace on me? Dit it not strike you previously that my mind would now be in such a plight?

शङ्कराभरणम् - एन्दुकीचलमु - त्रिपुट

प.

एन्दुकीचलमु ? ने - नेवरितो देप्पुदु ? (एं)

अ.

कन्दर्प जनक नी - केकान्त जेप्पेनो ? हरिहरि ! (एं)

च.

१. कौसल्य चेप्पेनो ? नीके सम्मति लेदो ?

अहल्य चेप्पेनो ? नन्नादरिंच लेवो (एं)

२. कबरिभारिणि सीताकान्त जेप्पेनो ? लेक

शबरि जेप्पेनो नीदु शान्तमेन्दुबोये ? (एं)

३. बालयौ स्वयंप्रभ जेप्पेनो ?

ताळ ना तरमा ? श्री त्यागराजुनुपै नी (के)

ENDUKĪ CHALAMU (Sankarābharanam)

Why are you cross? To whom am I to appeal? Which lady dissuaded you? Did Kaulsalyā say anything? Or, are you yourself not willing? Did Ahalyā, beautiful Sītā, Sabarī or young Swayamprabhā say anything against me? Could you not patronise me? Where has your forbearance gone? It is not possible for me to bear this any longer.

शङ्कराभारणम् – ईवरकु जूचिनदि – आदि

प.

ईवरकु जूचिनदि चालदा ? इङ्कनारीतिया ? (ई)

अ.

पावनमु सेयु शक्तिकणगनि

पापमु गलदा ? करिवरदा ! न (नी)

च.

१. श्रीशरणाशुगाशनशयन ! प

रेश नीपद कुशेशयार्चनमु

ने जेयक दुरासचे भवपाश
बध्दुडै गासि ताळनि न (त्री)

२. परलोक भय विरहितुलैन
नरुलु नादुपै मरियसूयल
बरच्चिन बाधलु तरमुगाक नी
चरण युगमुलनु शरणोन्दिन न (त्री)

३. नागाशन सदागमन ! घृणा -
सागर ! नि॒ विना येवरु ? ना
वेगति यनि वेवेग मोरल निड्ड
त्यागराजुनि, रागरहित ! न - (त्री)

"ĪVARAKU JŪCHINATI" (Sankarābharanam)

Is not what you have so long witnessed enough? Should you continue to be so? Is there any sin which cannot be destroyed by your all purifying power? Without worshipping your lotus feet, I have through greed become more and more entangled in the bondage of samsāra and have been unable to bear the consequent distress.

Unable to stand the torments caused by envious people who have no fear of the other world, I have taken refuge in your holy feet. Who is there for me except yourself? Taking you to be my only saviour, I have been submitting my plaintive prayers to you.

देवगान्धारि — 'करुणासमुद्र' — आदि

प.

करुणासमुद्र! ननु काववे, श्रीरामभद्र (क)

अ.

शरणागत हृच्छिद्र शमन! निर्जितनिद्र (क)

च.

नापापमु नातो नुन्टे
श्रीप! नी बिरुदु केमि ब्रतुकु ?
येपापुल शापमो ?
येन्दु कीचलमु ? त्यागराजनुत ! (क)

"KARUNĀ SAMUDRA" (Devagândhāri)

Oh Ocean of Mercy! Oh Allayer of the troubles of devotees taking refuge in you! Protect me. If my sins are to remain with me, what is the use of your title ? I do not know which sinner's curse is my lot to bear. Why all this hesitation ?

आरभि — 'ओ राजीवाक्ष' — चापु

प.

ओ राजीवाक्ष ओरजूपुल जूचेद–वेरा ? ने नीकु वेरा ? (ओ)

अ.

नेरनि नापै नेरमु लेंचितें
गारादनि पलुकुवारलेनि नन्नु (ओ)

च

१. मक्कुवतो निन्नु म्रोक्किन जनुलकु
दिक्कु नीवनि यति प्रक्कुन ब्रोतुवनि

येङ्कुव सुजनुल योक्क माटलु विनि
चक्कनि श्री राम दक्किति गदरा ! (ओ)

२. मिति मेरलेनि प्रकृतिलोन दगिलि ने
मति हीनुडै सन्नुति सेयनेरक
वतिमालि नीवे गति यनि नेर न -
म्मिति गानि निनु मरचितिना ? सन्ततमु (ओ)

३. मावर ! सुगुण ! उमावर सन्नुत
देवर ! दयचेसि ब्रोवग रादा ?
पावन ! भक्तजनावन ! महानु -
भाव ! त्यागराजभावित ! यिंकनु (ओ)

"OH RĀJĪVĀKSHA" (Ārabhi)

Oh lotus-eyed one! Why this indifference towards me? Am I separate from you? An innocent one like myself is subject to accusations, and there is nobody to plead on his behalf to you. Have I not surrendered myself to you, Sri Rāma, believing the words of good people that you are surely the refuge and prompt protector of those who pray to you with love? I had plunged limitlessly into worldliness, losing my sense and have consequently become incapacitated to sing your praise; I have implored you as my sole refuge and have placed my entire faith in you. Have I ever forgotten you? Pray, won't you bless me with your grace?

तोडि — 'मुन्नु रावण' — झम्प

प.

मुन्नु रावण बाध नोर्वक विभी -
षणुडु मोरबेट्टगा ! रामचन्द्र ! (मु)

अ.

मन्निन्तु ननुचु कुलबिरुदुलनु पोगडिन
माटल मरचितिवो ? श्री रामचन्द्र ! (मु)

च.

१. मुनु वज्रबाधल नोर्वजालकनु
इन जुण्डु निनु रामचन्द्र !
कोनियाड परितापमुन जूचि
वानि मदिकोदव दीर्चिन रामचन्द्र ! (मु)

२. मुनु हेमकशिपु बाधल सहिम्पगलेक
सुर हरियन रामचन्द्र
चनुवुतो प्रह्लादु सन्ताप
मुनु दीर्चि सौख्य मोसगिन रामचन्द्र ! (मु)

३. मुन्नु नी महिम ने विन्नदिगानि, स-
न्नुनि वन्द्य ! श्री रामचन्द्र !
पन्नगाधिपशयन पालिञ्चि ना वेतलु
परिहरिञ्चवे; रामचन्द्र ! (मु)

४. राजराज ! विराजवाह ! रविकुलजलधि -
राज ! राघव रामचन्द्र !
राजीवनेत्र ! भवस्तुत त्याग-
राज वन्दित रामचन्द्र ! (मु)

" MUNNU RĀVANA " (Tōdi)

When of yore Vibhīshana, unable to bear the torments of his brother, Rāvana, appealed to you, you overlooked the fact that he was the brother of your enemy and expatiated upon the noble traits of your family. Have you forgotten it now ?

When of yore, Sugrīva, unable to put up with the harassments of Vāli, praised you, taking compassion on his pitiable condition you removed his despondency and cheered him up.

Again, when of yore, Prahlāda, unable to bear the tortures of Hiranyakasyapa cried 'Murahara !' you, with love, removed his distress and conferred bliss on him.

I have heard of all such glories of yours in the past. Pray, now protect me and remove my troubles.

खरहरप्रिया – 'राम कोदण्डराम पाहि' – चापु

प.

राम कोदण्डराम पाहि-राम पट्टाभिराम (रा)

अ.

ईमहिनि बोम्मलाट जूचि
कम्मगानु ओक माट लेदा (रा)

च.

१. पालुगारु मोमु चूप नीकु
पालुमालिक येल ? श्रीपा ! (रा)

२. आशिञ्चि नामेनु करग गनि नी
वाशुन राकुण्डेडि देवा (रा)

३. मरुलु कोण्टिनि यिन्दाक ये पा-
मरुलु शपिंचिरो ? लेक (रा)

४. चे बट्टि नलु गुरिलोन युरमु
जेर्चं पात्रुडनुगान (रा)

५. जगमु बोल्ल ननुकोंटि भु-
जगशयन ! नम्मुकोंटि (रा)

६. एदुटनिलिचि ब्रोवु राज मुख !
सदय ! पालितत्यागराज ! (रा)

" RĀMA KŌDANDA RĀMA PĀHI " (Kharahara Priyā)

Oh Rāma! Bless me. While you enjoy the puppet-play of the world, can't you speak one sweet word ? Why this indifference to show me your young face ? I have longed for you and pined for you. I never knew that you, though seeing my condition, would not come to me promptly. Till now, I have been in profound love with you. I do not know by what ignorant folk I have been cursed; or could it be that you consider me unworthy of being taken in hand and drawn to your bosom ? I have trained myself not to be enamoured by the world, and have fixed my faith in you. Pray, appear before me and bless me.

असावेरी — 'मापाल वेलसि' — आदि

प.
मापाल वेलसि यिक ममु ब्रोवग रादा ? श्रीरामचन्द्र ! (मा)

अ.
नीपादमुल भक्ति निण्डारग निच्चि
कापाडु शक्ति नीकरमुन नुण्डग (मा)

च.

१. पापसंहार ना परितापमुलनु दुनुम नेपाटिरा ?
करुणापयोनिधिवैन श्रीपती ! विधृतचापबाण ! यी
पापमति नरुलापदलनु ने नेपनि जूतुनु
आपद्बान्धव ! कापाड नीकीपराकेल ? (मा)

२ दीनरक्षक ! भक्ताधीन ! साकेत नगरीश ! नामदि पद-
रिन सुजन मानाभिमानपालन ! समानरहित ! रो-
सान नीदु दासानुदासुडनु, दानवान्तक ! मु-
दान नारद सुगानलोल ! दरिगान सन्ततमु (मा)

३. नागाधिपविनुत ! नागारिरथ ! निनुविनागति नेरुग-
नागराज हृत्सागराब्ज ! भवसागरान्तका ! सु-
राघहर ! कनकागधीर ! सुर नागगमन ! शर
णागताप्त ! श्रीत्यागराजनुत ! (मा)

" MĀPĀLA VELASI " (Asâvērī)

Why don't you come and protect me now when you have in your hand the power to bless one with full devotion to your holy feet and save him ?

It is no hard task for you to redeem me from my piteous condition. Oh ocean of mercy ! How could I do my work in the midst of the distress of the sinning people ? Why this indifference to come to my succour in spite of the fact that, in joy as will as in an injured feeling, I have made myself an humble servant of your servants. My mind is restless. My way is not always visible to me: I know no other refuge than Thyself.

घण्टा — 'इन्नाळ्लु नन्नेलि' — त्रिपुट

प.

इन्नाळ्लु नन्नेलि-यॆंदु कीगेलि ? (इ)

अ.

पन्नुग नापालि भाग्यमा! वनमालि (इ)

च.

१. बालुडैन ना परितापमुल जूचि
ताळु ताळुमनि धैर्यमु बलिकि
जालि दीर वेङ्क सल्पुचु मरि नी -
कीलागु बुद्धियनि कीगण्ट जूचुचु (इ)

२. एन्दुबोयिन वॆंट नेगिवत्तुननुचु
मुन्दुबल्किन नी वेन्दुबोतिवो ?
अन्दकाड ! सत्यसन्धुडु नीवैते
अन्दरिलो नन्नादरिंचु कोम्मी (इ)

३. आडमाडगनेनु जानकी नायक
वेडगलेदु गा-वेमारलकु
ईडु जोडुलेनि तोडुनीवे गानि
आडितप्पलेनि यापद्वान्धव नी (इ)

४. ओकरूपमुन ब्रोचि-योकरूपमुन नेंचि
योकरूपमुन जूचुचुन्टिवि गानि
सुखदायक ! सुन्तैन लेदा ?
अकलंक! श्री त्यागराजार्चितचरण ! (इ)

"INNĀLLU NANNĒLI" (Ghantā)

Oh my precious wealth! Why play the farce now, having protected me all this time ? Having seen the pitiable condition of a boy like me, having counselled to me patience with encouraging words, having sported with me

to remove my depression and having cheered me all along with loving side-glances taking account of my (desponding) nature, where have you gone now, You who gave me the promise to be with me always ?

If you are devoted to truth and keep to your word, you must take me under your protection along with others. I have not made my prayers in a casual or superficial way. I have always regarded you as my peerless companion, Oh Friend in distress who fails not his word !

It is not fair that you should appear to me in different guises once as a protector, once as an annoyer and again as a passive on-looker.

Oh the blemishless one ! Have you not even a particle of mercy on me ?

घण्टा – 'इम्क योचन अयिते' – आदि

प.

इंक योचन अयिते ने नेमि चेयुदुर ? (इं)

अ.

पङ्कजाक्ष ! नीवंटि-परम दयानिधि नी (किं)

च.

१. तीररानि पोराये, सारेकु मेनु सगमाये
नेरमेमि तेलियदाये यारडि किक दाळदाये (इं)

२. श्रीपती ! येन्निकल्लु लेनि तापत्रयमुलनलसिति गानि-
पापगणमु लन्नियु बुरुषुनि रूपमै बाधिंचगनी (इं)

३. वागाधिपवन्द्य ! निन्ने गानि योऽहलनम्मनि
त्यागराजुनिपैनि वागाये ; श्रीराम ! नी (किं)

" INKA YŌCHANA AITĒ " (Ghantā)

If you, Ocean of Grace, still hesitate what can I do ? It has become an endless struggle, and my body has given way and got reduced to half. What offence have I committed to deserve it ? I am not able to bear this torment and am tired of the countless effects of the three afflictions ; all my sins have taken a human form to harass me.

If one, who has placed his entire trust in you, is left to suffer like this, it is well done indeed !

वसन्तभैरवी – 'नीदयरादा' – रूपकम्

प.

नीदयरादा ? (नी)

अ

कादने वारेवरु ? कल्याणराम ! (नी)

च.

१. नन्नु ब्रोचुवा रिलनु नाडे तेलिय
इनवंशतिलक ! नी किंत तामसमा ? (नी)

२. अन्निटिकि नधिकारुडनि ने बोगडिते
मन्निंचिते नीदु महिमकु तक्कुवा ? (नी)

३. राम राम राम ! त्यागराजहृत्सदन !
नामदि तल्लडिल्लि न्यायमा ? वेगमे (नी)

"NĪDAYA RĀDĀ" (Vasanta Bhairavī)

Won't you allow your grace to flow to me ? Who has the right to say that you should not ? Knowing, as you do, for a long time that there is nobody else to protect me, why do you tarry like this ? While I am praying to you as the Supreme Lord of the Universe and offering you worship, will it in any way detract from your glory, if you accept it and forgive me ? My mind has been upset. Is this proper ?

सौराष्ट्रम् – 'रारा नन्नेलुकोर' – चापु

प.

रारा नन्नेलुकोरा श्रीरघुवीर ! नन्नेचमेरा ? (रा)

अ.

सारासार ! उदार ! अखिला-
धारा ! अद्भुतगुण धाराळमुग (रा)

च.

१. धाराधराभशरीर नायेड नीत्रु
नेरमेन्नक यादुकोर श्री राम सं-
सार कानन विहारुडैन नाकु
सारमौ नाममे तारक मौर (रा)

२. सीताहृत्कमलखद्योतासजनपारि-
जाताघवनधिपोताब्जहितकुल-
जात ! रक्षिंचु विधातजनक ! यिष्ट
दातवैन साकेतागार ! (रा)

३. रा जागेल ! धरजामातवैन
जालेरिगि, ओ याजानुबाहुज ! वि-
राजमान द्विजराजानन ! सुर-
राजार्चित त्यागराजनुताज ! (रा)

" RĀRĀ NANNĒLUKŌRA " (Sowrāshtram)

Come freely and bless me. Why do you tarry ? Clasp me regardless of my faults. You are the fulfiller of desires. Is it fair on your part to subject me to troubles ?

To one wandering like me in the wilderness of Samsāra, your holy name is the sole means of redemption: Protect me; Oh you granter of desires !

Knowing my plight, why tarry ?

मध्यमावती - 'रामसु! समयमु - आदि

प.

राम! समयमु ब्रोवरा नापालि दैवमा (रा)

अ.

राम ! दनुजगण भीम नवघन-
श्याम ! संततमु नामकीर्तनमु
येमरकनु यति नेममु जे-
से महात्मुलकुकामितफलद ! (रा)

च.

१. दान्तसंरक्षणागमान्तचर !
भागवतान्तरङ्गचर ! श्री-
कान्त ! कमनीयगुणान्तकान्तक
हितान्तरहित ! मुनि-
चिन्तनीय वेदान्तवेद्य !
सामन्तराजनुत !
यान्त भांत निशान्त !
सुकरुणास्वान्त ! नीकेदि (रा)

२. बृन्दारकादि मुनि बृन्दार्चित-
पादारविन्द ! सद्भक्त जीवा-
नन्दकर ! सूर्यकुलचन्दनारिहर !
नन्दकायुध ! स-
नन्दनादिनुत ! कुन्दरदन ! वर-
मन्दरधर ! गो-
विन्द ! मुकुन्द सन्देहमु नी -
केन्दुकु ? नापै (रा)

३. ई जगतिनि नी वव्याज करुणामूर्ति
वनि पूज जेसिति ; गज-
राजरक्षक ! त्यागराज वन्दित !
इभराज वन्दन ! फणि-
राजशयन ! विनरा
जगत्पती भूजानायक !
राजित मकुटधराजसन्नुत !
सुराज यिपुडे (रा)

"RĀMA SAMAYAMU BRŌVARĀ" (Madhyamāvatī)

Rāma! This is just the time to come and save me. You are my God. You fulfil all the desires of Mahātmas who with due austerity sing your holy name without break or default. Why should you have doubt in respect of me ? I have been worshipping you in the belief that in this Universe you are the embodiment of spontaneous grace. Listen, this is the time to come and save me.

देवमनोहरी — 'कन्नतंड्रि नापै' — देशादि

प.

कन्नतंड्रि नापै-करुण मानके गासि ताळने (क)

अ.

निन्न सेयु पनुलु नेडुगाक वे-
रेन्न लेदनुचु वेमारुलकु (क)

च.

येदुरु दानने यिञ्चितं बेरिगि
चेदर नीक पञ्चेन्द्रिय मनचि ; निनु
बदल लेनि धैर्यशालि गादनि
मदनकोटिरूप त्यागराजनुत ! (क)

" KANNATANDRI NĀPAI " (Dēva Manōharī)

Oh my father! Do not withhold your compassion from me. I am unable to stand the misery. Deny me not forever your compassion on the grounds that I am only going through the daily routine life and that I have not the courage and faith to be uninterruptedly devoted to you, realising the mutual relationship between me (jīva) and you (the Lord), controlling the mind, and conquering the senses.

हरिकाम्भोजि — 'एन्दुकु निर्दय' — देशादि

प.

एन्दुकु निर्दय एवरुन्नारुरा ? (एं)

अ.

इन्दुनिभानन ! इनकुल चन्दन ! (एं)

च.

१. परमपावन परिमलापघन ! (एं)

२. नेपरदेशि बापवे गासि (एं)

३. उडत भक्ति गनि युप्प तिल्लग लेदा ? (एं)

४. शत्रुल मित्रुल सममुग जूचेनी (कं)

५. धरलो नीवै त्यागराजुपै (एं)

"ENDUKU NIRDAYĀ" (Harikāmbhōji)

Why this absence of mercy on me? Who else is there for me? I am forlon. Pray, remove my distress. Were you not overjoyed at the devotion of the sguirrel? You look alike on friends and foes. You stand alone in the world (for refugees like me).

यदुकुलकाम्भोजि - 'एन्तनुचु सैरिंतु' - आदि

प.

एन्तनुचु सैरिंतु-सीताकान्तु दयराडु (एं)

अ.

(मुनि) चिंतनीय श्रीरामचन्द्र !
नाचेंत रानिक मनसु रादा ? (एं)

च.

१. समरहितसमान ! नेदासुडा -
समानपालन ! ना मोरलु वेसमायेना
सुजनावन ! शुभकर माम परिवारामरविनुत !
रमारमण ! यितरमा नीकु ने (ने)

२. वराजमुख वृषभराजपनुत ! वि-
भराजवरद ! सदा भक्त सुलभ ! राजन्य ! शु-
भद ! सतत मौनिराजनुत ! यवनि
राज परिचर निरातंक ! निरामय ! ने (ने)

३. विराजवाहन विराजमान क-
विराजरक्षक ! ना तपमुलन्नि विराजसमुलेन
ज्ञानमोसग रादा ? जनक नगराजधर !
त्यागराजनुत ! नागराजशयन ! (एं)

"EMTANUCHU" (Yadukulakāmbhōji)

How long am I to bear this ? The grace of Srī Rāma does not come. Won't you still have the mind to come to me ? I am really your servant. Do you consider my appeals as mere pretensions ? Am I a stranger to you ? Has all my penance become ineffective ? Can't you bless me with divine knowledge ?

बिल्हरि - 'नरसिंह्मा ननु' - त्रिपुट

प.
नरसिंह्मा ननु ब्रोववे श्री लक्ष्मी (न)

अ.
कोरमालिन नरुल गोनियाडनु नेनु
परमपावन नापालि श्री लक्ष्मी (न)

च.
१. नीदु भक्ताग्रेसरुडु प्र-
ह्लादुडपुडोक कनककशिपु

वाडु कोवॆंक निन्नु शरणनि
याडु कोमन गाचिनावु (न)

२. एन्तकनि सैरिन्तु, नी मन -
सन्दु तेलियनिदि येदि ? लोकुल
निन्दकोर्वक निन्नुकोरि-
नन्दु केन्तनि करुणचूतुवो (न)

३. नी जपमु, नी स्मरण, नी पद
पूज, नी वारि चेलिमि योसगि
राजिगा दय चेयु त्याग-
राज सन्नुत ! तरमु गादु (न)

"NARASIMHA NANNU" (Bilahari)

Oh Narasimha ! Pray protect me. I am not prone to flatter the chaff of humanity. When the foremost of your devotees, Prahlāda, being unable to bear the taunts of Hiranyakasipu, took refuge in you and prayed to you to come to his succour, you saved him. How long can I bear this? Is there anything that you cannot know? Driven by the contumely of worldly people, I have sought your protection; let me see how mercifully you are going to deal with me.

I cannot bear this. Vouchsafe to me your grace in a liberal measure, so that I may always do your Japa, have your meditation, worship your holy feet, and always associate myself with those who are your own.

शुद्धसावेरि — 'कालहरण मेलरा' — रूपकम्

प.

कालहरण मेलरा? हरे! सीताराम! (का)

अ.

कालहरण मेल? सुगुण जाल! करुणालवाल! (का)

च.

१. चुट्टि चुट्टि पक्षुलेल्ल चेट्टु वेदकु रीति भुविनि
पुट्टुलेक ने नी पदमुल बट्टु कोन्न नन्नुब्रोव (का)

२. पोडवुन येन्ताडुकोन्न-भूमिन त्यागम्बु रीति
कडु वेलसियुन्न नीवुगाक येवरु नन्नुब्रोव (का)

३. दिनदिनमुनु तिरिगि तिरिगि दिक्कुलेक शरणुजोच्चि
तनुवु धनमु नीदेयंटि - त्यागराजविनुतराम (का)

" KĀLAHARANA MĒLA " (Suddha Sāvēri)

Oh Sītārāma! Why this delay in blessing me? Just as birds roaming round and round ultimately seek the tree for rest, I have sought you and held fast to your holy feet from my very birth. Of all that could be said of you, you are the shining personification of Tyāga (Sacrifice) on earth; and who else is there to save me? I have wandered day in and day out and finding refuge nowhere, I have sought your feet and surrendered myself—body and its possessions – as your own.

कल्याणी — 'एन्दुको नीमनसु' — आदि

प.

एन्दुको नीमनसु करगदु? येमि नेरमो? तेलिय (एं)

अ.

एन्दु जूचिन गानि दशरथ-नन्दनुगा भाविंचिन नापै (एं)

च.

१. सुमुखुलैन यीलोकुलु नन्नु –
सूयलचे जूचेदरु;
विमुखुलै येन्तटिवाडनि बहु -
विधमुल दूरेदरु;
समुखमुनकु योग्युडु गा-
डनि मरि जूडग नेंचेदरु;
गमकमु ननु रक्षिंचेडिवारलु
गारनि निन्नु कोरिन नापै (एं)

२. धन तनय कळत्रादुल जूचि
तमदनि भ्रमसेदरु;
वेनुक मुन्दु तेलियनि या-
धनिकुल वेम्बडि तिरिगेदरु
इनकुल जल निधि सोम राम न-
न्निट्टुल सेयक नी वेय्यारु
मनवु लड्डगु नापैनि करुणतो
मन्निंचि कापाडमु राम (एं)

३. रागरहित! श्री राम इन्त प-
राकु जेयक, शर -
णागतवत्सल! नम्मिति ता-
रक नाम! परात्पर!
त्यागराज हृदय सदनुडनि न-
त्यन्तमु वेडितिरा; नी-
वे गतियनुचु रेयु बगलु वे-
य्यि वेल मोरलु बेट्टिन नापै (एं)

"ENTUKŌ NĪMANASU" (Kalyānī)

Why is not your mind moved by compassion towards me who have regarded whatever I have seen as Srī Rāma himself; and I do not know what fault I have committed!

Even people whom I have regarded as friends treat me with jealousy and enemity, slight me and abuse me in a number of ways and regard me as an outcaste unfit for association. Fully realising that they are not the people to protect me, I have taken refuge in you alone.

These people delude themselves by thinking that wealth, wife and children are their own. They rush thoughtlessly after the rich. Pray, prevent me from becoming one such, forgive me for my faults and look after my welfare with mercy.

Do not treat me with so much indifference. I have entirely relied on you, prayed to you as the indweller of Tyāgarāja's heart and, day and night sent appeals for saving me.

गौरी – 'जय जय श्री रघुराम' – आदि

प.

जय जय श्री रघुराम स -
ज्जन हृदयार्णव सोम (ज)

च.

१. सम्मतमुन नामेनु नी-सोम्मनि वेडुकोनानु (ज)

२ गतिहीनुडै यलसि वञ्चिति नीवे गावलसि (ज)

३. अन्युल ने कोरितिना रा-जन्य निनु दूरितिना (ज)

४. निन्ने नामदि कोर राम-नन्नलयिंचुट मेरा (ज)

५. ननु मरवकु शुभकरमा नि-न्ननु सरिंच ना तरमा (ज)

६. माकिक येव्वरु लेरु जूड-नीकिक न्यायमु गादु (ज)

७. आदरिंचनु पराका यी-खेदमु लिक नेन्दाक (ज)

८. विपरीतमु लेंचितिनो ए-यपराधमु जेसितिनो (ज)

९. वासि लेदनुचु चलमोने- जेसिन पूजाफलमो (ज)

१०. नीसरि वेल्पुलु लेरु राम-नासरि दीनुलु लेरु (ज)

११. तेलुपनु येव्वरु लेदा ना कलवरमुलु विनरादा (ज)

१२. पादमुलकु वन्दनमु ना मीद नेल दन्धनमु (ज)

१३. ताळ जाल थीरट्टु राम जालमेल चैबट्टु (ज)

१४. नर वरुलीधरलोन नी-करुण लेदनगवलेना (ज)

१५. नेरमेञ्चुटकु पोक सरिवारलु नव्वगनीक (ज)

१६. मानमुनीदे सुम्मि अभिमानमु नेलुकोम्मि (ज)

१७. पादमुले गतियंटि कलि-भाद तरमुगादण्टि (ज)

१८. चक्कनि नीरूपमुनु गनि सोक्किति श्राहृदयमुन (ज)

१९. कट कट पावन नाम मन-सिट्टु तिरुगनि श्री राम (ज)

२०. आशिंचिननपैनि नीकाशु निण्ड दयरानि (ज)

२१. नाभाग्यमु नीदेरा पद्मनाभामरपरिवार (ज)

२२. चालु चालु रघुवीर न-न्नेलु कोर मनसार (ज)

२३. राजित नवमणि भूष त्याग-राज विनुत मृदुभाष (ज)

"JAYA JAYA SRĪ RAGHURĀMA" (Gowri)

Oh Srī Raghurāma! I have prayed to you earnestly, believing that my body is your property. In abject helplessness and distress, I have come to you, seeking you alone. Did I desire others? Or have I blamed you? While my mind yearns for you alone, is it proper on your part to make me restless? Don't forget me. Is it possible for me to follow you? I have none here to look after me. It is not fair on your part. Should you be indifferent in the matter of protecting me? How long am I to bear these worries? Have I been perverse in my thoughts or have I offended you in any way? Do you hesitate that I have not sufficient worth and reputation? Or is this all the fruit of my worship in the past? There are no gods equal to you and there is none more destitute than myself. Is there none to advocate my case to you? Should you not hear my troubles? I salute your feet. Why this trickery towards me? I cannot put up with this turmoil. Why delay, take me by your hand. Should it be said by great men that you have not displayed your grace in this world?

Do not try to find faults. Do not allow my compeers to laugh at me. To save my honour is your concern. Treat me with affection. Unable to bear the troubles of this Kali age, I have sought your feet as my sole refuge. Seeing your charming face, I have been pining in my heart for you. Alas! Let your mind turn towards me, and let your grace flow swiftly towards me who have been panting for it. My fortune is yours. Enough of these trials. Protect me heartily.

कापि — 'एन्नाळ्ळु नी' — चापु

प.

एन्नाळ्ळु नी त्रोव जूतु राम एमनि ने ब्रोद्दुत्रोतु (ए)

च.

१. नीके मनसिच्चि नेनु राम-
नी मेननि पेंचिनानु (ए)

२. अन्दरिवले ने नीभुविलो बोम्म-
लाट लाडुदुगानि मदिलो (ए)

३. धरनु कर्ममुलनु गोरियुंटि
दलचु कोन्नदि वेरे दारि (ए)

४. रामय्य नलुगुरिलोन ना लो-
मर्ममुलु देल्पवलेना (ए)

५. रसिकुलके सरिबोनु वट्टि
तसुकुलके हास्यमौनु (ए)

६ तोलि भक्तुल वद्द कोलुवो रावो
गलुगु धनमुलकु शलवो (ए)

७. एन्दुकु इन्तपराकु राम
यिकनु तप्पुबेट्ट बोकु (ए)

८. एन्तनिराल्तु कन्नीरु जालि
नेवरिलो देलिपिते दीरु (ए)

९. पूलम्मि अतुके वारु राम
पुल्ललम्म विरुवराउ (ए)

१०. तनके पुट्टिन यिल्लु नीवु
तप्पक नीकृप जेल्लु (ए)

११. आशिञ्चिनदे तप्पा नी-
का बुद्धिवट्टु मा थप्पा (ए)

१२. कलिमर्ममु देलियलेनि ना -
वले दीनु डिल्लोनु गलडा (ए)

१३. पलुमारु निनु दूरुकोण्टि आ-
फलमु ननुभविञ्चु कोण्टि (ए)

१४. तोलि कर्ममु राकबोना भक्ति
वेलुगुचे दीरक बोना (ए)

१५. आचुलकन नीकु गादा राम
एचु बुद्धि विडरादा (ए)

१६. ओ जगदीश खरारे त्याग-
राजु नीवाडनि पेरे (ए)

"ENNĀLLU NĪTRŌVA" (Kâpi)

How long am I to be expecting your arrival in my mind? How am I to spend my time? I am maintaining my body, my mind having been given over to you. Like the common folk I am participating in the puppet show of the world. I had certain objectives in the world, but the path that my thoughts took became different.

Oh Râma! Should I divulge the secrets of my heart in public?

I am not fit for the company of men of taste; and for the light-veined people, I am only an object of ridicule.

Are you still engaged in the services of your old Bhaktas or are you determined not to come? Would your coming entail any expenditure of your wealth? Why this

indifference? Hereafter don't try to find fault with me: How much of tears should I shed? By communicating with whom will my troubles come to an end?

The man that ekes out his livelihood by selling flowers will not care to sell firewood.

In you I have my native abode; make your grace available to me without fail. Is it a fault that I have been desiring you? Oh my beloved father, don't entertain such an attitude. Is there any destitute like me in the world, who is innocent of the wiles of this Kali age?

I have often abused you and am reaping the result of my folly:

Can I escape the effect of my past Karma? Cannot the light of devotion dispel it? If it does not, will it not be a reproach to you? Cannot you give up this disposition to deceive?

That I am yours is now only in word!

आरभि — 'ओ राम ओ राम' — आदि

प.

ओ राम ओ राम ओङ्कारधाम
ओ राम ओ राम ओनरिञ्चु प्रेम (ओ)

च.

१. नामेलु नन्दरु नव्वुटकाये
नेमनि तालुदु निक देवराय (ओ)

२. नन्नेचिनन्दुकु नयमेमि कलिगे
निन्ने नेर नम्मिति नीवे नासलिग (ओ)

३. नीके दगियुन्नानु निजमु नामाट
साकेतराम रक्षण चेयीपूट (ओ)

४. धरलोन रक्षकुलु लेरु देवा-
मरचिते वेरचिते माकेमिदोव (ओ)

५. ईजन्ममेन्दुकु येवरु तनकेल
राजीव नेत्र दयरानिदि मेला (ओ)

६. हृदयमु चलुवैते मुदमु नीपालु
सुदयालुडवैते सुखमु नीवेलु (ओ)

७. आत्मकै योकटैन आशिचलेदु पर-
मात्मनी कनि पल्क मनसेल रादु (ओ)

८. नीरैन पालैन नीकें युनुकोण्टि
तीरैन चक्कनि देवतनुकोंटि (ओ)

९. नी काशिञ्चिति गानि निमिषमु मा
येकमै नन्नेलुकोकुण्टे यान (ओ)

१०. नी कंटे दोरकुना निरुपम गात्र प-
राकेल श्री त्यागराजुनि मित्र (ओ)

"OH RĀMA OH RĀMA OMKĀRADHĀMA" (Ārabhi)

Oh Rāma! The abode of Pranava! Give me your love. I have become a laughing stock of one and all. How am I to bear this any longer? Oh Lord of Gods! What benefit do you derive by harassing me? You are my only hope and I have reposed my entire faith in you. I have shaped myself to suit you alone. This is perfect truth. So, protect me immediately. Oh Lord! I have no other saviour in the world. If you forget me or reject me, where is the place for me to go and what then is the use of this life?

What concern have I with others? If you withhold your grace, is it good? If your heart takes kindly to me, the joy that I derive is yours. If you are compassionate towards me, the happiness that I get thereby belongs again, to you. I have not desired anything for myself. When my thought and speech are always of you, why is your mind not moved? Whatever I have, whether water or milk, I have reserved only for you. I have found in you my good and gracious God. I shall never cease to desire you even for a minute. I insistently implore you to bless me with realisation of identity with you. Can anybody have one greater than you? Why this indifference?

वराळि — पाहि रमारमण — आदि

अ.

पाहि रमारमण माम्
पाहि सद्गुणगण हरे राम (पा)

च.

१. चिन्तमान नीदु करुण इसु
मन्त रादु हरे राम (पा)

२. एन्तनि सैरिन्तु ने
नेमनि वेगिन्तु हरे राम (पा)

३. चेति मल्लेपूवु गुं
ड्राति कोर्वबोदु हरे राम (पा)

४. दोस पण्डु केट्टु राम
तोचु निनुपकट्टु हरे राम (पा)

५. अहह चिलुककून ब्र-
ह्मात्रमुनकु तगुन हरे राम (पा)

६. तल्लि तंड्रि ब्रोव कुण्टे
तनयुनि वेदोव हरे राम (पा)

७. देव देव वेन्न कत्ति-
देब्ब कोर्चुं कोनुन हरे राम (पा)

८. राजवर्य शरण त्याग-
राज विनुत चरण हरे राम (पा)

"PĀHI RAMĀ RAMANA" (Varāli)

Protect me, Rāma! If one gives up meditating on you, even a grain of your grace will not be available to him: How long am I to suffer and how long to bear it? A jasmine flower on the hand cannot withstand a stone? A cucumber fruit cannot bear an iron belt. Could a poor parrot be assailed with a Brahmāstra? If parents abandon a son, what other way is open to him? Can butter stand a sword-blow? Oh Rāma, my refuge!

वराळि - श्री राम जयराम - चापु

अ.

श्री राम जयराम श्रितजन रिपुभीम
शृङ्गारगुणधाम ओ राम (श्री)

च.

१. चूचिनवारिकि चुलकनगा तोच न-
न्नेचुट किक न्यायमा ओराम (श्री)

२. दुर्जन भूयिष्टमुन दगिलिन ने-
सज्जानु डेटुलौदुनो ओ राम (श्री)

३. येदारि बोधिन नादारि कष्टमु
वादाडेदरु गानि ओ राम (श्री)

४. कलिमानवुलु वेरिंचलमुन तत्वमु
तेलियलेरु सुम्मी ओ राम (श्री)

५. तामराकु नीरु विधमु प्रपञ्चमु
तत्वमु गादु सुमी ओ राम (श्री)

६. ने नोक टेञ्चिन नी मनसु वेरगुट
के नेरमो तेलिय ओ राम (श्री)

७. गज्ज मुंड्लमीद दगुलु कोन्न बट्ट
मक्कुन दीयवशमा ओ राम (श्री)

८. अच्चुग भवमुन तगुलुकोन्न मदि
वच्चुना नी वद्दकु ओ राम (श्री)

९. अहिराज शयन नीकनुचु जेसिन पनु-
लहितमुग दोचेना ओ राम (श्री)

१०. महिजरीति नन्नु मन्निञ्चिन नीदु
महिम केमि तक्कुव ओ राम (श्री)

११. बागुग सततमु नी गुणमुलु बल्कु
त्यागराजविनुत ओ राम (श्री)

" SRĪ RĀMA JAYA RĀMA " (Varāli)

Oh Srī Rāma, constantly praised by Tyāgarāja for your virtues! Is it fair on your part to harass me still so that I may be slighted by every onlooker ? How can I, who have been caught among the wicked, become good and pious ?

They cross my way whichever direction I go and enter into vain disputations with me. People of this Kali age cannot know the truth on account of their mad attachment to

things. The Universe is unsteady like the drop of water on a lotus leaf and is not the reality. I do not know what offence I have committed that, when my mind goes one way, yours goes in another direction. Is it possible for one to take out, easily and at once, a cloth laid over thorny bushes ? Will the mind, that has firmly entangled itself in Samsāra, easily break off and go towards you ? Have the services done by me for your sake been taken by you as unpleasant ? If you forgive me, as Sītā would, would it detract from your glory in any way ?

केदारगौळ - 'ओ जगन्नाथा' - आदि

प.

ओ जगन्नाथा यनि ने बिलचिते नोयनि रारादा (ओ)

अ.

राजीव नयन - राकेन्दु वदन
राजिल्लु सीता - रमणि हृत्सदन (ओ)

च.

१. इदिवेळ गादु - यिक ताळ बोदु
मदिनि नीवेगानि मरि गतिलेदु (ओ)

२. इरवोन्दराक - यिङ्क पराका
दोर नीवेयनि - तोपिक गाक (ओ)

३. लालिञ्चु राजा - रविकोटि तेजा
लीलावतार पा - लित त्यागराज (ओ)

"OH JAGANNĀTHĀ" (Kēdāragowla)

When I call for you, as the Lord of the Universe, can't you respond and come to me ? This is not the time (to test me). I cannot bear it any longer. My mind is filled with

you, and I have no other refuge. Are you still hesitating to come to me gracefully, when I regard you as my supreme Lord? Pray, treat me with affection.

नीलाम्बरी – 'नीकेदयराक' – त्रिपुट

प.

नीकेदयराक ने जेयु पनुलेल्ल - नेरवेरुना ? राम (नी)

अ.

एकोपिंचक नेनु नीवनु ज्ञानि
केलागु सुखमिच्चुने ओ राघव ! (नी)

च.

१. मनसु निल्वनि वारु माया जालमु जेसि
मरि मुक्ति गोननौने ?
कनु सौञ्ञकु रानि कान्तनु बलिमिनि
गरमिड वशमौने ? ओ राघव ! (नी)

२. वाडुक लेनि विद्यल चेत सभलोन
वादिञ्च बोनौने ?
चाडि विन्नमाट मदिनि निल्प लेनि
सरसुनि वितमौने ? ओ राघव ! (नी)

३. मेप्पुलकै बहु धर्ममु जेसिन
मिगुल श्रोव तगुने
तप्पुमाटलु गादु, तारक नाम ! श्री
त्यागराजुनि पैनि ; ओ राघव ! (नी)

" NĪKĒ DAYA RĀKA " (Nīlāmbarī)

Oh! Rāghava! Will my actions ever meet with success, if you yourself do not bless them with your grace?

Will a Jnāni who does not merge himself in the Lord, but retains the sense of 'I' and 'Thou' attain happiness ?

Will it be possible for those, who cannot control their mind, to attain salvation by mere trickery (Māyā) ?

Can one win a woman by force, who does not yield to the delicate and amorous indications of the eyes ?

Can a man hold a disputation in an assembly on a subject with which he has little acquaintance ?

Will it be the way of a cultured person, not to retain in his own mind (without taking action thereon) things he had heard from tale-bearers ?

Any number of charitable acts done by a person merely for the sake of advertisement will not serve to protect him.

These are not incorrect statements, Oh Great Redeemer !

चन्द्रज्योति — 'शशिवदन भक्त' — आदि

प.

शशिवदन भक्त जनावन शङ्कर ! नेताळगलना (श)

अ.

पशितनमन्दे मुनि यागमुन नी
बाहु पराक्रमु नेरुगना ? राक्ष (श)

च.

दिन दिन मौपासन जपतप
ध्यान मनु यागमु वेळ मनसुन बुट्टिन
धनदम्भुनि तोडनु मारी चुनि
पनि चेरचिन या त्यागराजार्चित (श)

" SASIVADANA BHAKTA " (Chandra Jyōti)

Can I bear this ? Do I not know that even at your tender age, you protected Viswāmitra's Yāga with the prowess of your arms ? You counteracted the work of the Mārīcha of exceeding vanity which showed itself in the mind every day at the time of the performance of the sacrifice called Aupāsana, Japa, Tapas, and Dhyāna.

वनस्पति — 'परियाचकमा' — रूपकम्

प.

परियाचकमा माट ? पदिगुरिलो बोगडिनदि (प)

अ.

वेरपु ननुमानम्बुना-वेसनम्बुन नेगोरि,
शरणागतरक्षक ; निनु – संततमुनु शरणनग (प)

च.

ओकमुनिके द्रौपदि, द्वा-रकनिलया ! शरणनग,
ओकमाटकु विभीषणुडु और्वलेक शरणनग,
सकलेश्वर ! प्रह्लादुडु - जालिचे शरणनग,
हितकरुण्डै ब्रोचितिवे, त्यागराजुनि माट (प)

" PARIYĀCHAKAMĀ MĀTA " (Vanaspati)

Oh Protector of refugees ! Oh Lord of the Universe ! Have you taken in fun all that Tyāgarāja had been saying in public in his constant appeals to you for refuge, made in true faith, out of fear, doubt and grief ?

You had protected with love Draupadī when she had to stand a sage's test, Vibhīshana when he could not bear the one word of his brother, Prahlāda when he appealed for refuge.

वनावलि – 'अपराधमुलनु' – आदि

प.

अपराधमुलनु नोर्व समयमु कृपजूडुमु घनमैनना (अ)

See above page 258

" APARĀDHAMULANU " (Vanāvalī)

See above page 259

तोडि – 'दाचुको वलेना' – झम्प

प.

दाचुकोवलेना ? दाशरथी ! नीदु दय (दा)

अ.

चूचुवारललोन - चुलकने नन्नु जूचि (दा)

च.

१. कनिकरमु कांतपै गलिगि मुद्दिडु वेळ'
जनकज नामाट समयमनि पल्किन (दा)

२. करगि पदमुलनु ग्राल-गनि करुण सेयुवेळ
भरतुडेंतो नन्नु भक्तुडनि पल्किते (दा)

३. नेममुन परिचर्य नेर्पुन बोगडुवेळ
सौमित्रि, त्यागराजुनि माट पल्किन (दा)

" DĀCHUKŌ VALENĀ " (Tōdi)

Why should you withhold your mercy from me, and treat me lightly in the presence of those around me even after Sītā had spoken to you about me at the propitious time of your fondling her with kisses, even after Bharata had spoken to you highly of my devotion while he was lovingly

laying his head at your feet and you were compassionately treating him, and even after Lakshmana mentioned about me while serving you with austerities and praising you sincerely ?

देवक्रिया - 'नाटि माट मरचितिवो' - आदि

प.

नाटि माट मरचितिवो ओ राम ! चिन्न (ना)

अ.

माटि माटिकि नापै मन्नन जेयुचु
येटिकि योचन यी भाग्यमु नीदनु (ना)

च.

तरुणुल बागु नर्तनमुल जूचु वेळ ;
चरणमुलनु गनि ने करगुचु सेविम्प
भरतुनि करचामरमुनु निल्पुचु
करुणनु त्यागराजवरदुडनि पल्किन (ना)

" NĀTI MĀTA MARACHITIVŌ " (Dēvakriyā)

" Why are you frequently worried about my forgiving you? All this prosperity (of mine) is yours." Have you forgotten these words of assurance lovingly given to me, before in my young days ? When you were enjoying the exquisite dances of youthful women, you noticed me standing entranced at the darsanam of your blessed feet, stopped Bharata from waving the flywhisk, lest it should hide your view, and declared to Bharata that you contemplated granting boons to Tyāgarāja. Have you forgotten these words also ?

छायानाट - 'इदि समयमुरा' - आदि

प.

इदि समयमुरा इनकुल तिलक ! (इ)

अ.

विदळितकलिदुर्मद ! गज गमन
मोदट बल्किनदि निजमुग जेय (इ)

च.

कलि पुरुषुड्ड नाटकमुनु गट्ट
दलचिनाड्ड ; श्री त्यागराजनुत !
खलमतमुलने यागमुलकु मे -
कलुग नरुल जेसि ; नी दयजूड (इ)

" IDI SAMAYAMURĀ " (Chāyā Nāta)

This is just the time for you to carry out truly the promise you originally made to me. Kalipurusha has arranged for a drama in which human beings will be sacrificed at the altar of evil faiths, as goats in yāgas. It is now the time for you to manifest your grace.

कीरवणि - 'कलिगि युंटे गदा' - आदि

प.

कलिगि युंटे गदा गल्गुनु ? कामितफलदायक ! (क)

See above pages 254—255

" KALIGI YUNTEGADĀ " (Kīravānī)

See above page 255

ईशमनोहरी – 'श्री जानकी मनोहर' – देशादि

प.

श्री जानकी मनोहर ! श्री राघव ! हरि ! (श्री)

अ.

ना जालिनि नीवे देलिसि-नन्नानु डौटकेमि कारणमु ? (श्री)

च.

ने सेयु दुष्कर्म देवत-नी सन्निधिनि निल्व सागेनो ?
नी सेव निल्व देलरा ? नीरजाक्ष ! त्यागराजसन्नुत (श्री)

"SRĪ JĀNAKĪ MANŌHARA" (Īsa Manōharī)

Oh Rāghava! Knowing fully my troubles, why is it that you keep away your face from me? Have all the misdeeds done by me taken the form of a Devata and stood before you (hiding you)? Why should my service to you cease?

दर्बारु – 'अपराधमुल' – झम्प

प.

अपराधमुलमान्पि – आदु कोवय्य (अ)

अ.

कृप जूचि ब्रोचिते – कीर्ति कलदिक नीकु (अ)

च.

१. अत्यन्तमत्सर मदान्धुडै सज्जनुल
नित्यकर्ममुलवले निन्दिञ्चु कोन्न ना (अ)

२. चूचुवारलकेदुट सोक्कि जपितुडनैति
योचिञ्च नीपादयुगल ध्यानमुलेनि ना (अ)

३. स्त्रैणजनुलनु गूडि वीगाडितिनि गानि
प्राणहित गुणकथल बल्कलेनैति ना (अ)

४. शरणु जोच्चिन नन्नु करुणिञ्च वे राम
वरत्यागराजनुत वशमुगादिक नाकु (अ)

" APARĀDHAMULA " (Darbār)

Pray, forgive me for my offences and come to my rescue. It will add to your glory if you treat me with mercy and protect me. Infatuated with arrogance I have indulged in abusing good men, almost as a routine of life. Without true devotion to your holy feet, I have made a show to onlookers that I am a pious man doing japam. I have associated myself with chaff of men and indulged in wild gossip with them and have consequently become incapacitated to speak about your exhilarating glory.

I have taken refuge in thee. Have mercy on me. I can no longer bear this.

वराळि – 'भवसन्नुत' – आदि

प.

भवसन्नुत ! नादघमेंतघनीभवमो ? (भ)

अ.

भवनीरथितारक ! सुगुण ! ना क-
भयमिच्यनु तोचनंदुकाब्ज (भ)

च.

१. पापहरण ! श्रीरघुवर ! मधुरा-
लाप ! दीनजन धन पावन ! नी
प्रापु गलुग गोरि दोरकनि परि
तापमु गनि मनसु करगनंदुकु (भ)

२. करुणाकर ! नीचरणमु शिलनु
वरनारिग जेसिनदि गाकनु
शरमगुरुनि गाचेने, नीकु ना
दुरितमुलनु बोगोट्टि ब्रोचुटकु (भ)

३. इन्नविधमुन नुंड ननुजूचि
यौवन गर्वमु मिंचिन नरुलु
नव्वगानु रोसमेल रादो ?
येव्वरि तोडनु विन्नविंतुनु रादनि (भ)

४. ईजन्ममुननु मोसबोकनु
नी जपमुलकु विघातमैन भव-
व्याजमु लेल्लनु रोसिन त्याग-
राजुनि पैनि दयरानंदुकु (भ)

" BHAVASANNUTA " (Varāli)

How hard must have been my sin that you have not been moved at all to protect me, in spite of my pitiable condition caused by my failure to secure the long desired personal contact with you. You are the destroyer of all sins. You are the repository of mercy. Your foot has turned a stone into a living woman, your arrow has saved an Āsura. But, for you not to drive away my sins, they must have been really hard. I wonder why you are not roused by indignation when you see me thus subjected to derison by men full of pride of youth. To whom am I to complain of your indifferent attitude? I have not run my life to waste. I have carefully discarded all those factors of Samsāra, which are detrimental to my practice of devotion to you. Still that your compassion is not made available to me must be due to my sins being hard.

अठाण – 'ए पापमु जेसितिरा' – त्रिपुट

प.

ए पापमु जेसितिरा ? राम नी -
के पाटैनदयराडु ने (ने)

अ.

नी पादमुलनु गन मोर लिडिते
नी पाडुन विनि विननंडुटकु ने (ने)

च.

१. नाद रूपुडवनि विनि ने, श्री
नाथ निनु नम्मितिनि ;
नाद पुरमुन नुंडियु न-
न्नादरिंचक यूर कुंडुटकु ने (ने)

२. गारविंप दयरादा ? पालु
गारु मोमु जूपरादा ?
यूर कुंडुट मरियादा ? ना
दूरा ? देल्पु वारेव्वरुलेरा (ने)

३. एंदुकनुचु सैरिन्तुनु रा ? राम !
मुंदु वेनुक तोचदुरा ;
मुन्दर निलिचि पलुकरा ; ना-
थंदु नीकु ईवरकु मरपुरा (ने)

४. कन्नवारिनि वेडिनाना ? ना-
यन्न ! निन्नाडु कोन्नाना ?
निन्नु नम्मिन वाडनु गाना ? मुनि
सन्नुत कपटमुलन्नि नातोना (ने)

५. विनय य इन कुल धनमा ! राम !
निन्नु नम्मि इक दुरितमा ! भु-
वनमुन नीकिदि घनमा ? नी
मनसिटुवंटि दनुचुनु देलुपुमा (ने)

६. सदयुडै इंक पराका ? ना-
हृदय वासुडु नीवे गाक ;
इदि बुद्धि यनुचु देल्प लेक, नाडु
मोरल्ल गानु यूर कुन्नावु गाक (ने)

७. राजशेखर सन्नुताङ्ग ! त्याग-
राज हृदब्ज सुभृङ्ग !
राजित करुणापाङ्ग ! रति-
राज जनक ! पाऽध्वांतपतङ्ग (ने)

"Ē PĀPAMU" (Atāna)

What sin have I committed for not getting from you even a little of your grace? On my part I am plaintively praying for *darsan* of your holy feet, but you on your part remain indifferent, as though you were hearing and not hearing my appeal.

I have reposed my faith in you, Oh Lord of Lakshmī, hearing that you are none but the embodiment of Nāda. What sin have I committed that you should not condescend to bless me, though living in Nādapura, the place of Panchanadapura?

Are you not moved by compassion to bless me? Would you not show me your blooming and enchanting face? Does it become you to remain indifferent? Am I a condemned person? Is there none to plead with you on my behalf?

How long am I to bear this? I am at my wits' end, not able to discern the past or the future. Pray, appear before me and speak to me. You have been so long forgetful of me.

Have I been imploring all and sundry? Have I ever abused you? Am I not one relying on you? Are you to show all your deceitful ways towards me?

Is one, who trusts in you, to suffer from sin still? Does it redound to the credit of your race? Pray let me know your mind.

Should one who is all-merciful be so indifferent in my case? Though being the sole indweller of my heart, you have not been showing me that this is the right course for me to take, but have been keeping quiet from the beginning.

You are the honey-bee of the lotus heart of Tyāgarāja. You are the destroyer of sins.

गौळिपन्तु - 'तेर तीयग' - आदि

प.

तेर तीयग रादा? लोनि,
तिरुपति वेंकटरमण! मत्सरमनु (ते)

See above pages 88—89

"TĒRA TĪYAGA RĀDĀ" (Gowlipantu)

See above pages 89—90

जयन्तश्री - 'मरुगेलरा' - देशादि

प.

मरुगेलरा? ओराघव! (म)

अ.

मरुगेल? चराचररूप! परा-
त्पर! सूर्यसुधाकरलोचन! (म)

च.

अन्नि नीवनुचु नन्तरङ्गमुन
दिन्नगा वेदकि तेलिसिकोंटिनय्य
निन्नेगानि मदि नेन्नजाल नोरुल
नन्नु ब्रोववय्या, त्यागराजनुत (म)

" MARUGĒLARA " (Jayantasrī)

Oh, the Supreme! Why hide thyself? Oh Rāghava! I have learnt and realised that you are everything in this world. I do not think in my mind of any one but you. Pray protect me.

बृन्दावनसारङ्ग - 'कमलाप्तकुल' - देशादि

प.

कमलाप्तकुल कलशाब्धि चन्द्र!
काववय्य ननु, करुणा समुद्र! (क)

अ.

कमलाकलत्र! कौसल्या सुपुत्र
कमनीय गात्र! कामारि मित्र! (क)

च.

मुनुदाबुल ब्रोचिनदेल्ल चाल
विनि नीचरणाश्रितु डैतिनय्य;
कनिकरम्बुन नाकभय मिय्यवय्य;
वनजलोचन श्री त्यागराजविनुत! (क)

" KAMALĀPTA KULA " (Brindāvanasāranga)

Oh Ocean of Mercy! Save me! I have heard much of your having protected your devotees in the past and have sought refuge in your holy feet. Pray, give me endearingly your protection.

दर्बारु — 'मुन्दु वेनुक' — आदि

प.

मुन्दु वेनुक यिरुपक्कल दोडै
मुरखर हर ! रारा (मु)

अ.

एन्दुगान नी यंदमुवले, रघु-
नन्दना ! वेगमे रारा (मु)

च.

१. चण्डभास्कर कुलाब्धि चन्द्र ! को-
दण्ड पाणियै रारा ;
अण्ड गोलुचु सौमित्रि सहितुडै
यमित पराक्रम रारा (मु)

२. ओ गजरक्षक ; ओ राजकुमार !
ओंकारसदन ! रारा ;
भागवत प्रिय ! बागब्रोववय्य
त्यागराजनुत ! रारा (मु)

"MUNDU VENUKA" (Darbâr)

Come, protecting me in front, rear and the two sides, Oh Destroyer of Râkshasas like Mura and Khara! I cannot get the like of your beauty anywhere. Come quick! Come with bow in hand. Come, you of immeasurable prowess, along with Laksmana, your close follower. Oh Saviour of Gajendra! Oh the abode of Pranava, Oh beloved of devotees! Come and protect me well.

हरिकाम्भोजि — 'दिनमणि वंश' — आदि

प.

दिनमणि वंश तिलक ! लावण्य ! दीन शरण्य ! (दि)

अ.

मनविनि बागुग मदिनि दलंचुचु
चनवुन नेलु चालु गाजालु (दिं)

च.

शर्व विनुत ननु संरक्षिंचनु
गर्वमु येल गाचुवा रेवरे ?
निर्विकार गुण ! निर्मल करधृत
पर्वत ! त्यागराज सर्वस्वमौ (दि)

"DINAMANI VAMSA" (Harikāmbōji)

Oh refuge of the meek! Pray, give your best consideration to my appeal and protect me with affection. That will do and will also be appropriate. Why this pride in the matter of protecting me? Who else is there to do it? You are everything to Tyāgarāja.

छायातरङ्गिणी - 'कृप जूचुटकु' - आदि

प.

कृप जूचुटकु वेलरा राम ! (कृ)

अ.

अपराधमुल नोर्वं वशमा ?
यन बोकवे ; सरिवारललो (कृ)

च.

परमार्थमौ मार्ग मेरुगरु
प्रभुवुलेल्ल नीच सेवकुलर ;
परलोक भय मेन्त गानरु ;
धर त्यागराज हृत्सदन ! (कृ)

"KRIPA JŪCHUTAKU" (Chāyātarangini)

Rāma! This is just the time for you to show mercy. Don't say amidst my equals:—"Is it possible to forgive you

for your wrongs ?" There are in the world people who do not know the path of Truth and people who do mean service without the least fear of the other world.

नारायणी - 'राम नीवेगानि' - आदि

प.

राम ! नीवेगानि नन्नु - रक्षिंचुवा रेव्वरे ? (रा)

अ.

सोमसूर्यलोचन ! सुन्दरवदन श्री (रा)

च.

१. तातवचनपाल ! पुरहूताद्य मरपारि -
जात ! सौमित्रितो सीतारमणितो वेलसिन (रा)

२. धराधराभशरीर भावज सुकु-
मार ! साकेत पुर विहार ; नन्नेलुकोर (रा)

३. नागशयन मुनि याग पालन ! भक्त -
भागधेय ! पावन त्यागराजसन्नुत ! (रा)

"RĀMA NĪVĒGĀNI" (Nārāyanī)

Oh Rāma ! Besides you, who is there to protect me ? Oh keeper of the father's promise, bless me !

मोहन - 'भवनुत ना' - आदि

प.

भवनुत ना हृदयमुन रमिंपुमु - बडलिक दीर (भ)

अ.

भव तारक नातो बहु बल्किन बडलिक दीरकमञ्छ सं (भ)

च.

१. पवनसुत प्रिय ! तनकै दिरिगिन बडलिक दीर
भवनमु जेरिननु वेरपिञ्चिन बडलिक दीर कमल सं (भ)

२. वरमगु नैवेद्यमुलनु जेयनि - बडलिक दीर
परवलेक सरिपोयिनट्टाडिन - बडलिक दीर कमल सं (भ)

३. प्रबल जेसि ननु ब्रोचेदवनुकोन्न - बडलिकदीर
प्रभुवु नीवु त्यागराजुनिकि बडलिक दीर कमल सं (भ)

" BHAVANUTA " (Mōhanam)

Oh Srī Râma, adored by Siva ! Cheer up my heart to relieve me of my fatigue !

Oh Redeemer, adored by Brahma! Cheer me up by fulfilling your oft repeated assurance of protection !

Oh beloved of Ānjaneya ! Cheer me up to remove the fatigue of my having wandered in quest of you !

Oh Lord ! Cheer me up to remove the mental agony (caused by your sudden disapperance) after having come to my house !

Oh Srī Râma ! Cheer me up to remove the feeling of mortification at not having been able to make suitable offerings to you.

Oh Lord ! Cheer me up to give relief to my mind which had compromised itself much to suit the surrounding conditions without running away from them.

Oh Lord ! Cheer me up by fulfilling my long-cherished hope that you would protect me as proclaimed to the world.

देवगान्धारी — 'क्षीरसागर' — आदि

प.

क्षीरसागर शयन ! नन्नु चिन्तल बेट्ट वलेना ? राम ! (क्षी)

अ.

वारण राजुनु ब्रोवनु वेगमे
वच्चिनदि विन्नानुरा; राम ! (क्षी)

च.

नारीमणिकि जीर लिच्चिनदि नाडे ने विन्नानुरा;
धीरुडौ रामदासुनि वन्धमु-दीर्चिनदि विन्नानुरा ;
नीर जाक्षिकै नीरधि दाटिन नीकीर्तिनि विन्नानुरा
तारकनाम ! त्यागराजनुत ! दयतो नेलुकोर; राम ! (क्षी)

"KSHĪRASĀGARA" (Dēvagāndhārī)

Lord reposing on the milk-ocean !

Oh ! Should you subject me to worries ! I have heard of your having promptly and swiftly come to protect Gajēndra. I have long ago heard of your having blessed Draupadi with sarees. I have also heard of your having released from bondage the firm Rāmadās. I have heard further of your fame in having crossed the ocean for the sake of Sītā. Oh Lord of redeeming name ! Protect me with mercy.

अठाण — 'एल नीदयरादु' आदि

प.

एल नीदयरादु ? पराकु जेसेदवेल ? समयमु गादु (ए)

अ.

बाल ! कनकमय चेल ! सुजनपरि-
पाल ! श्रीरमालोल ! विधृतशर-

जाल ! शुभद ! करुणालवाल ! घन–
नील ! नव्यवनमालिकाभरण ! (ए)

च.

१. रारा देवादिदेव !
रारा महानुभाव !
रारा राजीवनेत्रा !
रघुवरपुत्रा !
सारतरसुधापूरहृदय परि–
वारजलधिगंभीर ! दनुजसं–
हार ! दशरथकुमार ! बुधजन वि–
हार ! सकलश्रुतिसार ! नादुपै (ए)

२. राजाधिराजा ! मुनि-
पूजितपाद ! रवि–
राजलोचन ! शरण्या !
अति लावण्य !
राजधरनुत ! विराजतुरग ! सुर-
राजवंदित पदाऽजजनक ! दिन–
राजकोटि समतेज ! दनुज गज -
राज निचय मृगराज ! जलजमुख ! (ए)

३. यागरक्षण !
परमभागवतार्चित !
योगीन्द्रसुहृद्भावित !
आद्यन्तरहित !
नागशयन ! वरनागवरद ! पु–
न्नागसुमधर ! सदाघमोचन ! स–
दागतिज धृतपदागमान्तचर !
रागरहित ! श्रीत्यागराजनुत ! (ए)

ĒLA NĪDAYA " (Atāna)

Why do I not get your grace ? Why this indifference ? This is not the time for such attitude. Come, Oh Supreme Lord !

शूलिनी — 'प्राणनाथ बिरान' — देशादि

प.

प्राणनाथ ! बिरान ब्रोववे (प्रा)

अ.

वेणुगानमुचे बदियारु-वेल गोपिकल बालिंचियेल्ल (प्रा)

च.

वेन्न मीगडल वेड्क मीरगनु
कन्न पिन्नवांड्र गड्डपु निंचि
तिन्नगा वेलयु दिव्यरूपमा !
चिन्नि कृष्ण ! दयजेसि त्यागराज (प्रा)

" PRĀNANĀTA BIRĀNA " (Sūlinī)

Oh Lord of my soul, come quick and protect me ! Have you not similarly blessed sixteen thousand Gopies with the melody of your flute ? You have also, as the lovely boy Krishna of divine beauty graciously fed all the young boys that had the fortune to come your way, with butter, cream etc., in a sporting manner.

वराळि — 'मरकतमणिवर्णा' — आदि

प.

मरकतमणिवर्णा ! राम ! नन्नु
मरवक, नायन्न (म)

अ.

परमपुरुषा ! बिन्न ब्रोवुमु. दे-
वर ! शरणनु कोन्न (म)

च.

वरभक्तसुपर्णवाहन ! करुणारसपूर्ण !
धरणितनयकुन्न प्रेमरसमु त्यागराजु कीयन्न ? (म)

" MARAKATA MANIVARNA " (Varāli)

Oh My beloved brother! The bright emerald-hued Rāma! Pray, do not forget me. Bless me soon. I have taken refuge in thee.

Vouchsafe to me the affection and love which Sītā bore for you.

सावेरी — 'जे जे सीताराम्' — चापु

प.

जे जे सीताराम् - जे जे रघुराम् (जे)

च.

१. जे जे सीताराम् जे जे रघुराम्
जे जे कल्याणसुन्दरकारुण्य राम् (जे)

२. शरणागतवत्सलागमसार
परमपुरुष नम्मितिनि मनसार (जे)

३. परिपूर्णकारुण्यपारावार
सुरमुनिजन योगिगण परिवार (जे)

४ काववे ननु सच्चिदानन्द घनमा
नावंटि दीनुनि ब्रोचुट घनमा (जे)

५. निशिचरहरण धराधिप ! राका -
शशिमुख नापै नी किन्त पराका (जे)

६. नीवे दैवमनि नेरनम्मिनानु
देव नीदु नाममे नम्मिनानु (जे)

७. नी मर्म मेरुग ब्रह्मादुल वशमा
रामचन्द्र निजदास स्ववशमा (जे)

८. अजमुख पावन ! नित्य ! अगराजा-
त्मजपतिनुत ! पालितत्यागराज (जे)

"JĒ JĒ SĪTĀ RĀM" (Sāvērī)

Hail Oh Sītārāma! Hail Oh auspicious, beautiful and merciful Rāma! I have sincerely believed in you. Pray, protect me! Is it a great thing for you to save a helpless one like myself? Should you be so indifferent to me? I have firmly believed that you are the God and have solely relied on your holy name. Is it possible even for Brahma and other gods to know the truth behind you, Oh Rāma, who are, however, within reach of true devotees!

कापि - 'पाहि मां श्री रामचन्द्र' - झम्प

प.

पाहि मां श्री रामचन्द्र - पाहि मां श्री राम (पा)

च.

१. अक्करतो पादमुलकु - म्रोक्किति - येल पराकु (पा)

२. दिक्कु नीवै युण्डगानु - मक्कुन वेडुकोन्नानु (पा)

३. मक्कुवतो राम नीवु - येक्कुव जेसि नन्नु ब्रोवु (पा)

४. चक्कनि नीमुद्दु मोमु - ओक्क सारि कनुपिम्पुमु (पा)

५. अन्निटनु नेलकोन्न निन्नु मिंचिन वारेवरन्न (पा)

६. चिन्ननाडे ग्रनुसरिञ्चि कोन्नवाडनु ननु पालिञ्चु (पा)

७. पन्नगभूषणुडु चाल - निन्नु कोनियाडु नी वेळ (पा)

८. मन्नग जेसि येलवय्या आपन्नरक्षक रामय्य (पा)

९. पन्नुग श्री त्यागराजसन्नुत भास्करतेज (पा)

"PĀHI MĀM SRĪ RĀMACHANDRA" (Kâpi)

Protect me, Oh Râmachandra! I have earnestly taken refuge at your feet. Why this indifference? You are the only saviour; and I have been praying to you. Affectionately lift me up and bless me. Show me your enchanting face once. You are immanent in all. Who is there to surpass you? From my early days. I have been seeking you; protect me. I have always been praising you. Forgive and protect me! Oh Protector of the distressed!

शङ्कराभरणम् — 'रमारमण रारा' — आदि

प.

रमारमण रारा ओ (र)

च.

१. समान मेवरु विनुमा नामनविनि
तमासु बोगड तरमा यहिपतिकिनि (र)

२. बुधाश्रवन दशरथार्भक मनो-
रथं बोसगु सुमरथार्ह सद्गुण (र)

३. मुखाब्ज मुनु शतमुखारि जूपु स-
मुखान गोल्लुतु दुर्मुखासुरहरण (र)

४. कलार्धभूष सकलार्थ शशधर-
कलाधर विनुत विकलार्ति सम्हार (र)

५. रणादिशूर शरणागत त्वच्च-
रणम् भवतारणम्बु जेसुनु (र)

६. बिरान ब्रोवग रादा श्री मद-
गराजधर त्यागराजसन्नुत (र)

"RĀMA RAMANA" (Sankarābharanam)

Come, Oh Rāma, Come! Who is there to equal you? Listen to my appeal: Can even Ādisesha adequately praise your glory? Pray, fulfil my heart's desire and show me your enchanting face! I shall stand by you and serve you

Your holy feet will enable me to cross the ocean of Samsāra. Can't you bless me promptly?

असावेरी — 'दशरथनन्दन' — आदि

प.

दशरथनन्दन दानवमर्दन दयया मां पाहि (द)

प.

१. चालुनु माया जालमु चेय
जालनु तोयजालया राय ! (द)

२. मनसुन नारीमणुलनु गोरि
जनुलतो जेरि जेप्प नीदारि (द)

३. धनिकुनि नेंचि तनुवुनु बेंचि
वनितलगांचि वदरुदु पोंचि (द)

४. ने परदेसि नेर्पुनगासि
बापवे डासि पावनु जेसि (द)

५. सर्वमु नीवु सारेकु रावु
गर्वमुल्ल लेवु ग्रक्कुन ब्रोवु (द)

६. वलचिति, नीलवर्ण ! सुशील !
चलमिक नेल ? स्वामि नेताळ (द)

७. सागरशयन सारसनयन
त्यागराजावन तारकसुगुण (द)

"DASARATHA NANDANA" (Asâvērī)

Oh Dasaratha Nandana! Protect me, with your grace Enough of this trickery. With my heart drawn to women, I go about freely preaching your path. I try to propitiate the rich to maintain my body in comfort. I cast wistful eyes on women and indulge in back-biting.

I am a forlorn creature; pray, come near me, redeem me and sanctify me.

You are everything. You never come. I have dropped my haughtiness. Quickly protect me. I love you. Why do you hesitate ? I cannot bear, Oh Lord !

सावेरी – 'श्री राम राम राम' – आदि

प.

श्री राम राम राम-सीताहृज्जलधिसोम (श्री)

च.

१. नी पादमुल भक्ति निण्डारुग नोसगि
कापाडु ; ना पाप मेपाटि राम ? (श्री)

२. पलिकि कोण्णाळ्ळु इपुडु पलुक कुण्डिन विडुतुना
कुलमर्ममुलनेल्ल दलचि ननु ब्रोवराय (श्री)

३. पलुमारु निन्नु पाडि पाडि वेडुकोन्नानु
कलकलमनि नातो बलुकवेमय्य यिपुडु (श्री)

४. लोकुल नेरनम्मुकोनक नी पादमु लिं-
दाक नामदि नुंच कीकण्ट जूचेद वेमि (श्री)

५. राजशेखर देवराजभव
पूजार्ह श्री त्यागराजु मोर लालगिंचि (श्री)

" SRĪ RĀMA RĀMA " (Sâvêrî)

Oh Sītā Rāma! Pray, listen to my appeal and vouch-safe to me deep devotion to your holy feet and protect me! My sins are nothing to you.

You have been familiarly talking to me for sometime. If you do not do so now, will I leave you ?

Think deeply of the traditions of your race and bless me!

I have been singing your praises often and appealing to you. Why should you not converse with me in a lively manner ? Without placing my faith in the people of the world, I have installed your bleseed feet in my heart for long now. Why do you look askance at me ?

वराळि - 'पाहि परमात्म' - आदि

प.

पाहि परमात्म सततम् माम् (पा)

च.

१. राम सकल रिपुभीम मुनिम-
नोधाम त्रिजगदभिराम (पा)

२. भाग्यदायकारोग्यकर सुवै-
राग्य भक्तजनयोग्य (पा)

३. रामचन्द्र नी नाममन्दु निज
प्रेमलेनि ब्रतुकेमि (पा)

४. सन्ततम्बु तन यन्तरम्बुन नी
चिन्त लेनि वाडेन्त (पा)

५. दोरकरानि नी चरण भक्ति ये-
मरनि मानवुडसुरुडे (पा)

६. आरु शत्रुलनु दूरुजेसि ननु
गारविम्पु वारु लेरु (पा)

७. मनसुन नोकटि वचनमुन वेर
विनयमु लाङ्गकोनि नाना (पा)

८. बागुगानु श्री त्यागराजनुत
नागरीक ननु वेग (पा)

" PĀHI PARAMĀTMA " (Varāli)

Oh Supreme Being! Protect me always. What is the use of a life without true love for your holy name ? Of what worth is he who does not constantly turn his mind to you and meditate on you ? That man is indeed an asura who neglects to develop devotion to your sacred feet, which is not easily obtainable. There is none else who could save me from my six internal enemies and treat me lovingly. Have I had one thing at heart and another in speech ? Is my humility only a show ?

टक्क - 'राका शशिवदन' - आदि

प.

राका शशिवदन यिंक पराका ? (रा)

अ.

नीका गुणमु कारादवनीकान्त ! करुणास्वान्त ! (रा)

च.

१. नम्मियुन्न निजदासुलकु नम्मिकल नोसगि मरतुर ?
तम्मिकनुल नोकपारि ननु दयजूडराद ? मरियाद (रा)

२. पारिपारि निन्ननुदिनमु — कोरिकोरिन वारिनि यी-
दारि ब्रोचितिवा ? मायधारि ! रार येलुकोर (रा)

३. नीवे देल्ल सुगोन्दु ननुचुनु-भाविंचुचुनु नेनु
नीपद सेव जेसिति महानुभाव ! त्यागराजुनिपै (रा)

AMARSHA, ROSHA, ROSHOKTI

(Grievance, anger, remonstrance)

" RĀKĀ SASI VADANA " (Takka)

Are you still indifferent towards me? That disposition ill becomes you.

Having given assurances to your true devotees, should you forget them?

Should you not cast a kindly glance on me at least once with your lotus eyes?

Is this the way you bless those who rush to you with ceaseless longing day after day?

Pray come and bless me. Trusting that you yourself will know my mind, I have been worshipping your holy feet.

भैरवी — 'मरियाद गादय्य' — देशादि

प.

मरियाद गादय्य—मनुपवदेमय्य (म)

अ.

सरिवारिलो नन्नु चौक जेयुटेल्ल, श्री
हरि हरि ! नीवंटि करुणानिधिकि (म)

च.

तनवारु लन्युलने तारतम्यमुनु
घनुडैन दाशरथिके गलदनि कीर्ति गदा ?
निनु बायनेरनि नन्नु ब्रोवकुण्डेदि ?
धनद सखुडगु त्यागराजपूजित ! (म)

"MARIYĀDA GĀDAYYA" (Bhiravī)

It is not an act of respectability on the part of one like you; the repository of all mercy, to hold me to ridicule among my compeers. What is your reason for not protecting me? You alone, the greet one, have the reputation of discriminating between those who are of you and others: It is not at all fair that you should forsake me who is holding fast to you.

भैरवी - 'इन्दुका बुट्टिंचितिवि न' - आदि

प.

इन्दुका बुट्टिंचितिवि नन्निन्दुका बुट्टिंचितिवि (इं)

अ.

अन्दकाड ! नन्नेल यन्तो
अलयिंचि वेड्डुक जूचुटकुन- (न्निं)

च.

१. आपरात्पर रूप नादु स-
मीप जनुल चेत नापदलनु ने
ने प्रोद्दुनु परितापमन्दि
सीतापति नीदुपै कोपगिंच न- (न्निं)

२. दासपोषक सदा सदनदारा-
दिगोसुतादुल दुराशचेत का-
सास मिंचि ये दोषमु देलियनि
वेस धारुल सहवासमु चेय न- (न्निं)

३. भोगद ! आप्तसुलभ ! अगधरण भव-
रोग हरण ! श्रीत्यागराजनुत !
सोगसु कनुललो बागुग मीरनु
वेग जूड रादा ? आगमचर ! न- (न्निं)

"INDUKĀ BUTTINCHITIVI" (Bhairavī)

Is it for this that you have created me—for me to toss about and for you to enjoy the fun at my expense; to get angry with you for constantly besetting me with dangers and distress at the hands of those nearby, to develop in me unrighteous desires for property, wife and children and inordinate greed for wealth, to be insensitive to wrong, and to associate with imposters?

Can you not glance at me soon with your beautiful eyes?

श्री - 'युक्तमुगादु ननु' - आदि

प.

युक्तमुगादु ननु रक्षिंचक युण्डेदि राम ! (यु)

अ.

भक्तवत्सल ! पतितपावन ! त्रि-
शक्तियु गल्गिन देवुडु नीवै (यु)

च.

१. तोलि दुष्कृतमुलनणचे नी बिरु-
दिलनु दड्डुकोनेनो ?
पलिकि बोङ्कडनु नी कीर्तियु ने-
बागलेदु थनेनो ; मुनु-
तेलिसि तेलियनि नी दासुल ब्रोव-
देव ! दयराननेनो ?
वेलसिन भक्तुल के नो शक्तियु
सेलवै पोयेनो देल्पुमु (यु)

२. वद्दयुण्डु जनकात्मज बल्क-
बद्दनेनो ? लेक-

निद्दुरजितुडतिकोपमुतोडनु-नीवेळ्यनेनो ?
मुद्दु भरतु डानन्द बाष्पमुल गनुल निचेनो
पद्दुन पवनसुतुड्डु वद्दनि नी-
पदमु बट्टुकोनेनो ? देलुपुमु (यु)

३. चल्लनि नीभक्ति यु लेदनि विधि-
कल्लाडकोनेनो ? ना-
वल्ल गादनि पलुकु
चेलि मिक्किलि-वार्तलाडुकोनेनो
उल्लमुननु श्री त्यागराजु निन्नुन्चुकोन मरचेनो ?
चेल्लेलैन धर्मसंवर्धनि-चेरबोकुमनेनो ? देलुपुमु (यु)

" YUKTAMUGĀDU " (Srī)

Oh ! the beloved of the devotees, redeemer of the fallen and Lord of three Saktis ! It is not proper on your part not to protect me.

Is it because your reputation for undoing the effects of past evil deeds has got shaken ?

Is it because your fame for not going back on your word has got tarnished ?

Is it because your compassion refuses to avail you now to bless your devotees, known and unknown, as of old ?

Is it because your capacity to save Bhaktas has got exhausted with the number so far saved ? Tell me.

Is it because Sītā who is always with you advised you not to respond to my prayer ?

Or is it bacause Lakshmana (who has conquered sleep) in a fit of anger asked you " Why worry about him ?"

Is it because your eyes got blinded with tears of joy at the sight of sweet Bharata ?

Is it because Ānjaneya, holding your feet fast, implored you not to go to my rescue ?

Is it because Brahma uttered the untruth that I have no devotion to you ?

Is it because Saraswatī protested much that it is beyond her (to commend Tyāgarāja) ?

Is it because Tyāgarāja himself forgot to keep you in his heart ?

Or is it because your sister, Pārvatī dissuaded you from associating with me ? Pray, let me know.

आभोगि — 'नन्नु ब्रोव' — देशादि

प.

नन्नु ब्रोव नीकिंत तामसमा ?
न पै नेरमेमि बल्कुमा ? (न)

अ.

चिन्ननाडे नीचेलिमि गलुग गोरि-
चिन्तिम्प लेदा श्री राम ! (न)

च.

निजदास वरुलगु तम्मुलतो
नीवु बाग बुट्टगलेदा ?
गजराजरक्षक ! तनयुलनु
कनि पेंच लेदा त्यागराजनुत ! (न)

"NANNUBRỌVA" (Abhōgi)

Why tarry like this to protect me ? Pray, tell me what my faults are. From my childhood, have I not longed for your company and prayed for it ? Are you not born with brothers who are true servants and have you not begotten sons and brought them up ?

श्रीरञ्जनी — 'मारुबल्क' — आदि

प.

मारुबल्क कुन्नावेमिरा ? मा मनोरमण ! (मा)

अ.

जारचोर भजन जेसितिना ? साकेतसदन ! (मा)

च.

दूर भारमन्दु, नाहृदयारविन्दमन्दु, नेलकोन्न
दारि नेरिगि सन्त सिल्लि नट्टि त्यागराजनुत ! (मा)

"MĀRUBALKA KUNNĀVĒMIRĀ" (Srīranjanī)

How is it that you do not speak in response ? Have I sung to the praise of lewed and dishonest people ? You are everywhere - far and near - and have also taken abode in the lotus of my heart. I have now known the way and have been feeling exultant over it.

कन्नडगौळ — 'ओरजूपु जूचेदि' — आदि

प.

ओरजूपु जूचेदि न्यायमा ?
ओ रघूत्तम नी वंटि वानिकि (ओ)

अ.

नीरजाक्ष ! मुनु नी दासुलकु-नी केटि वावुल ? तेल्पवे (ओ)

च.

मानमिचुकैन नीकु तोचलेकपो-
यिनवैन मेमि पुण्य रूपमा !
दीनरक्षका ! श्रित मानवसं-
तान ! गान लोल ! त्यागराजनुत ! (ओ)

"ŌRAJŪPU" (Kannada Gowla)

Oh! Foremost of the Raghus! Is it just and proper for a saviour like you to be indifferent towards me ? Pray make clear to me what is the relationship that subsisted before, between you and your devotees. What is the reason that a sense of honour did not worry you ? You the embodiment of Punya! the protector of the distressed, you who regard those who have taken refuge in you as your progeny, you who are ever fond of music!

दर्बारु -- 'योचना कमललोचन' -- आदि

प.

योचना ? कमललोचन ! नन्नु ब्रोव (यो)

अ.

सूचन देलियक नोरुल याचन सेतु ननुचु नीकु
दोचेन ? द्युति विजितायुत विरोचन ! नन्नु ब्रोव निंक (यो)

च.

केचन निजभक्त निचय पाप वि-
मोचन गल बिरुद् लेल्ल गोनि न-
न्नेचना ? कृतविपिनचरवराभि-
षेचन ! त्यागराज पूजित ! (यो)

"YŌCHANĀ KAMALA LŌCHANA" (Darbār)

Why do you still hesitate to bless me? Oh lotus-eyed One that surpasses a myriad suns in brilliance? Have you come to understand that I am going about begging unimaginative people? Is it to delude me that you have all this reputation of destroying the sins of all your real devotees? You have coronated even Sugrīva, a monkey.

केदारगौळ -- 'करुणाजलधी' -- चापु

प.

करुणाजलधी ! दाशरथे !
कमनीयसुगुणनिधी ! (क)

अ.

तरुणारुणा निभचरणा !
(अ) सुरमदहरणाश्रितजनशरणाद्भुतगुण (क)

च

१. मनविनि विनक योचन जेसिते
ने विननय्य ; श्री राम ! ओ परम पा-
वन ! तारकनाम ! सुगुणधाम !
जनकतनयावन ! चतुर्मुख-
जनक ! जनक वचन सुपरिपा-
लनमु जेसिन वनजलोचन !
सनकनुत ! माधनमु नीवे (क)

२. सुरमुनिवरनुत ! सरसमुतो नन्नु
करुणिंचिते नीदु तंड्रि सोम्मु
वेरवक बोनेरदु एन्दुकुवादु ?
हरिगणाधिप परिचरागम-
चर ! परात्परा तरमुगादिक
चरण भक्ति वितरण मोसगनु
तरुणमिदि, श्रीकर ! धराधिप ! (क)

३. धन मदमुन नुण्डु-मनुजुल नेनु या-
चन सेयग लेनुरा ; त्यागराज-
विनुत ! घृणासागर ! समीर-
तनय सेवित ! धनदनुत ! स-
ज्जनमनोहर घनरवस्वर !
मनसु चाला विनदुरा यी
तनुवु नीदनि विनुति जेसेद (क)

" KARUNĀJALADHĪ " (Kēdāra Gowla)

Oh ! Ocean of compassion ! If without listening to my appeal you continue to be hesitating, I cannot put up with it. Oh lotus-eyed Lord who kept well his father's word, you are my wealth. You will not lose your patrimony if you deign to show your mercy to me. Why this disputation ? It is not in my power to bear this any longer. This is the time for you to vouchsafe to me devotion to your holy feet. I cannot beg of people who are infatuated with wealth. My mind is getting turbulent. I appeal to you as this body (of mine) is yours.

सुरटि -- 'राम दैवमा' -- रूपकम्

प.

राम दैवमा ! राग-राग लोभमा ? (रा)

अ.

मोमु जूपुमा ; जगन्मोहनकरमा ! (रा)

च.

१. दोंग जाडलेल इल्लु बङ्गारायना ?
रङ्गडा विभीषणुनिकि पङ्गनाम मिडिनरीति (रा)

२. वेन्न दाभुजिञ्चि गोपि कन्य मुखमुन
तिन्नग नलन्दिनट्टु दीनरक्षका सीता- (रा)

३. नेर्पु जूपुमा यज्ञलार्पु बापुमा
ओर्पु गल्गु त्यागराजु ओकपारि शरणंटे (रा)

" RĀMA DAIVAMĀ " (Surati)

Oh! Lord Râma! Are you gradually becoming miserly? Pray, show me your world-enchanting face.

Why all these deceitful ways? Has your house become a golden one thereby? You are treating me even as Ranganâtha duped Vibhīshana and even as you yourself smeared the Gopies' faces with butter after eating it. Show your skill and remove my distress. I am patient and remain a refugee of yours. Oh Redeemer of the fallen!

बङ्गाळ – 'साक्षि लेदनुचु' – देशादि

प.

साक्षि लेदनुचु साधिम्पके ;
सत्यसन्ध सद्भक्त पालक ! (सा)

अ.

वीक्षकादुलेल्ल नव्वरा ? जग-
त्साक्षिवंश नीरधिपूर्णचन्द्र ! (सा)

च.

शक्ति नीयेडा निण्डारू लेदा परा-
शक्ति श्रोव लेदा ? विषयमन्दु वि-
रक्ति गल्गु श्री त्यागराजु निज-
भक्ति नीवेरुग लेवा ? मानवुल (सा)

" SĀKSHI LĒDANUCHU " (Bangâla)

Oh you of truthful word, the protector of devotees do not try to establish that there were no human witnesses (to your declaration that you will protect all those who take refuge in you). You who belong to the Race of the

Sun, who is the witness of the whole Universe. If you do so, will not onlookers laugh at you ?

Have you not got abundant prowess ? Is not Parāsakti Herself under your protection ?

Is it not possible for you to know the genuine devotion of Tyāgarāja who has renounced all sense-enjoyments ?

उमाभरणम् - 'निज मर्ममुलनु' - आदि

प.

निज मर्ममुलनु देलिसिन वारिनि
नी वलयिंचे देमोको ? (नि)

अ.

अज, गजरक्षक, गज चर्माम्ब-
रादि गौण भेदमुल लील गल्ग जेसिन नी (नि)

च.

श्रुति शास्त्र पुराण विधादि ष-
ण्मत निष्ठुल नाम परादुल
क्षिति पतुलङ्कुमतुलुगा जेसिन
क्षेम त्यागराजनुत ! श्री मनोहर ! नी (नि)

"NIJAMARMAMULANU" (Umābharanam)

Oh Rāma! Why should you harass even those who know the real Truth, viz. that it is you that have created the various minor divine manifestations and set up lilas appropriate to each of them, that it is you that have created the followers of six systems of faith, based upon Vedas' Sāstras and Purānas, those whose creed is to seek salvation through the recital of your Name and Kings on earth, and that it is you who have made also all these deluded men.

शंकराभरणम् — 'एमि नेरमु' — आदि

प.

एमि नेरमु नन्नु ब्रोव ? येन्त भारमु नावल्ल ? (ए)

अ.

सामजराज वरदुडनि मुनुल
सत्कीर्ति गल्ग लेदा ? नापै (ए)

च.

दीनबन्धुवु, देवदेवुड स-
मान घनुडनि धर्मात्मुडनुचुनु
ज्ञानधनुल्लु गुणगानमु सेय बि-
रान जूडवु त्यागराजार्चित नापै (ए)

" ĒMINĒRAMU " (Sankarâbharanam)

What guilt of mine prevents you from coming to my protection quickly and do you feel any great burden on my account ? Have you not had the reputation of having saved Gajendra ? Men of knowledge have sung in praise of your high qualities that you are the friend of the distressed, the God of all Gods, the incomparable Great one and Dharmâtma.

शङ्कराभरणम् — 'एन्दुकु पेद्दल वले' — देशादि

प.

एन्दुकु पेद्दल वले बुद्धि यीयवु ?
एन्दु बोदुनय्य रामय्य ! (एं)

अ.

अन्दरिवले दाटिदाटि वदरिति ;
अन्दरानि पण्डाये गदरा (एं)

च.

वेदशास्त्र तत्वार्थमुलु देलिसि
भेद रहित वेदान्तमुनु देलिसि

नाद विद्य मर्मम्बुलनु देलिसि
नाथ ! त्यागराजनुत ! निजमुग (एं)

"ENTUKU PEDDALAVALE" (Sankarābharanamu)

Why don't you bless me with the real wisdom such as the great ones have as the result of their knowledge of the Vedas, of Sāstras, of their inner meaning, of non-differentiating Vedanta and of the secrets of Nāda Vidyā ? Where am I to go ? I have been crying aloud restlessly like common folk, but the fruit is still beyond my reach.

शङ्कराभरणमु - 'एदुट निलिचिते' - आदि

प.

एदुट निलिचिते नीदुसोम्मुलेमि बोवुरा (ए)

अ.

नुदुटि व्रातगानि मद्दुमीरनु
नातरमा ? तेलिसि मोसबोदुना ? (ए)

च.

१. सरासरिग जूतुरा ? नादुयव-
सराल देलियुमु, वरालड्डग जा-
लरा सकलदेवराय ! मनवि वि-
नरा ; अघहरा ! सुन्दराकार ! ना (ये)

२. विदेहजा रमण ! देव ! ब्रोवग
निदे समय ! मन्यदेवतल वे-
डदे, मनसु तेलियदेमि ? राघव !
इदेटि शौर्यमु पदेपदे ना (ये)

३. तरान दोरकनि पराकु नायेड-
नु, राम ! जेसिते सुरासुरुलु मे-
चुरा ? इपुडु ई हरामि तनमे-
लरा भक्त त्यागराजनुत ! ना (ये)

"EDUTA NILĪCHITĒ" (Sankarābharanam)

If you come and stand before me, will you lose all your wealth? Is it possible for me to transgress my fate? Should I, knowing this, (sit quiet and) be deceived?

Why do you weigh the pros and cons? You must know my situation. I cannot ask for boons. Consider my prayer. This is the time to bless me. I cannot pray to other gods. How is it that you do not know my mind? Why this wanton obduracy again and again? This indifference towards me cannot find a precedent in the annals of your race, and Suras and Asuras will not applaud you for it. Why this intractability on your part now?

कोलहलम् - 'मदिलोन योचना' - देशादि

प.

मदिलोल योचन बुद्दलेदा
महराज राजेश्वरा- (म)

See above pages 211—212

"MADILONA YŌCHANA" (Kōlāhalam)

Oh! King of Kings! Has not the question of protecting me come up for consideration in your mind? I have always regarded your Rāma Avatār (role) as the best of your ten avatārs. Probably, Sītā during her conversation with you did not ask you to do your utmost for me. What impression did my crying make in your mind? Protect me.

शङ्कराभरणम् - 'वल्लगादनक' - रूपकम्

प.

वल्लगादनक, सीतावल्लभ ! ब्रोवुना (व)

अ.

(नी) वल्लनाटि भक्तचरितमेल्ल व्रायनेलरा ? (व)

च.

स्तम्भमुननु तरु मरुगुननु, डिम्भुडै यशोदयोडिनि
दम्भुडैन मुकुन्दुनि–डासि मरुगुचु
सम्भविञ्चि युगयुगमुन ; सरस ! त्यागराजविनुत
कुम्भरेचक विदुलनु-गोरि ब्रोचिनावु, ना (व)

" VALLAGĀDANAKA " (Sankarābharanam)

Do not say that it is not possible for you to protect me. Why has the history of the Bhaktas of old been written ? In every Yuga, there have been instances of such happenings. Concealed in the pillar (in the case of Prahlāda,) hidden behind the tree (in the case of Sugrīva), and lying in the lap of Yasoda as a baby (in the case of the dandy Muchukunda), you have been saving them all and also several yogis.

देवगान्धारि - 'नामोरालकिम्प' - रूपकम्

प.

ना मोरालकिम्प वेमि ? श्री राम ! (ना)

अ.

नी महिमलु विनि विनि ने-नेन्तो नेरनम्मिति (ना)

च.

१. ओकवनचरु डलनाडु सहोदर बाधलु दा-
ळक मोरलिड ब्रोचितिवि तनकु सुग्रीवमु गादा ? (ना)

२. ओक निशिचरु डन्नमाट लोर्वक शरणनगा
शुक वचनमुलगु नादु पलुकुलन्नि विभीषणमा ? (ना)

३. पूसलु गूर्चिन यट्ठवले बूनि भजिंचग
भासलु गल त्यागराजु दासुडनुचु देलिसि (ना)

"NĀMORĀLAKIMPAVĒMI" (Dēvagāndhāri)

Why do you not listen to my plaintive appeal though you know me to be your devotee, ardently worshipping you, without a gap, like beads closely strung together, and having no other desire ? Having heard of your great glories, I have absolutely relied on you. When a monkey, unable to bear the torment of his brother, took refuge in you, you gave him protection ; if it was due to the fact that he had a fine neck (Sugrīva), do not I also have a similar claim (I have a fine voice) ?

When a Rākshasa sought your refuge unable to put up with the rebukes of his brother, you gave him protection. If it was due to the fact that he had command of sweet words (like those of a parrot), are my words fearful (Vibhīshanamā) ?

आरभि - 'चाल कल्लाड्डु' - आदि

प.

चाला कल्ललाडुकोन्न-सौख्य मेमिरा ? (चा)

अ.

कालमु बोनु माट निलुचुनु, कल्याणराम ! नातो (चा)

च.

तल्लिदंड्रि नेनुण्ड-तक्किन भयमेल यनि

पलुमारु नी वेन्तो बासलु जेसि

इललो सरिवारललो-यन्तो ब्रोचुचुण्डि पे-

द्दलतो बल्कि मेप्पिञ्चि त्यागराजुनितो (चा)

"CHĀLA KALLALĀDU" (Ārabhi)

Of what pleasure is it to you to speak untruth to me ? Time may pass ; but words spoken will remain for ever. You have given me words of assurance several times that,

as you are my father and mother, I need not have any fear whatsoever; you have shown me special grace among my compeers in the world and have commended me to great ones.

अठाण - 'अट्ट बलुकुदु' - आदि

प.

अट्ट बलुकुदु विट्ट बलुकुदु
वंदुकेमि सेतुराम ? नी (व)

अ.

तोट्ल नर्भकुल नूतुवु ; मरि मरि
तोचिनट्टु गिल्लुदुवु ; श्रीराम ! नी (व)

च.

जीवुल शिक्षिंचग नेर्तुवु, चिरं-
जीवुलुगा जेयनेर्तुवुरा ;
भावमेरिगि ब्रोतुवु, सद्भक्त-
भागधेय ! श्रीत्यागराजविनुत (अ)

" ATTA BALKUDU " (Atāna)

Oh! Rāma! You are capable of saying one thing at one time and another thing at another time. What can I do under these conditions? You will rock the baby in the cradle and also pinch it as you like. You know how to punish persons and how to make them immortal also.

You bless them, taking due consideration of their true intention.

शुद्धसावेरि - 'नीकेवरि बोधन' - आदि

प.

नी केवरि बोधन ? (नी)

अ.

साकेत राम ! सन्मुनि स्तोम (नी)

च.

कलकलमनि नातो बलुक कुन्नावु
तलपु वेरैनदि, त्यागराजविनुत ? (नी)

" NĪKEVARI BŌDHANA " (Suddha Sāvēri)

Who has instigated you ? You do not freely talk to me; your mind has changed.

बेगड - 'तनवारि तनमु' - देशादि

प.

तनवारि तनमु लेदा ? तारकाधिपानन ! वादा ? (त)

अ.

इनवंश राजुलकीगुणमु-लेन्नडैन गलदा नादुपै (त)

च.

१. पेर पेर बिलिचहारमुलु प्रेम
मीर मीरोसग लेदा ? नादुपै (त)

२. अलनाडु यन्न मारगिंचु वेळ
बलु वानरुलु पंक्तिनुञ्च लेदा ? (त)

३. राम ! राम !! राम !!! रच्चसैयकवे
तामसम्बु लेल ? त्यागराजनुत ! (त)

" TANAVĀRI TANAMU " (Bēgada)

Have you no special consideration for me as being your own ? Can we ever find such a trait in the kings of the Solar Race ? Have you not voluntarily called your devoted servants and made presents to them of necklaces ? Have you not given monkeys the honour of your company while taking food ? Pray do not annoy me and delay your blessing ?

पन्तुवराळि - 'एन्नाळ्लु' - चापु

प.

एन्नाळ्लु यूरके युन्दुवो जूता-
मेवरडिगेड्डुवारु लेरा श्री राम ! (ए)

अ.

कोन्नाळ्लु साकेतपुरमेल लेदा ?
कोरिके मुनुलकु गोनसाग लेदा ? (ए)

च.

सति माटल नाल्किंचि सद्भक्त
कोटुल संरक्षिंचग लेदा ?
मतिमन्तुल ब्रोचु मतमु मादनलेदा ?
सततमु श्री त्यागराजनुत ! नम्मग लेदा ? (ए)

"ENNĀLLU ŪRAKĒ" (Pantuvarāli)

Let us see how long you are going to be silent. Is there none to question you ? Did you not reign over the city of Sāketa for some time ? Did you not fulfil the desire of the sages ?

Did you not, at the instance of your wife, protect innumerable devotees ? Have you not declared that it was your firm resolve to vouch salvation to the wise.

Have I not reposed implicit faith in it ?

पूर्वकल्याणि - 'परिपूर्ण काम' - रूपकम्

प.

परिपूर्ण काम ! भावमुन मरचि नामा ? (प)

अ.

परम कारुणिकोत्तम भव जीवनज भवार्चित (प)

च.

साकेताधिप नीमुख सरसीरुहमुनु जूपि !
साकेड्डु मदि लेदेटि-सवरण ? राम ?

इकलि ननुसरिंचिन हीनजाति मर्त्युल
चीकाकु बडग तरमे श्री करत्यागराजनुत ! (प)

" PARIPŪRNA KĀMA " (Pūrvakalyāṇi)

Oh the most merciful one! Have we ceased to keep you in our mind ? It does not look that you have the mind to give us your Darsan and protect us. What equity is this ? Is it possible to bear the annoyance caused by low class human beings who are votaries of Kālī ?

हमीरुकल्याणि – 'नी दासानु' – देशादि

प.

नी दासानु दासुड-ननि पेरे येमि फलमु ? (नी)

अ.

पेद साधुलन्दु नीकु-प्रेमलेक बोये (नी)

च.

१. सरिवारिलो नन्नु-चौक जेसितिविगानि
करुणिम्प लेक नीदु-कर्ममनेदवु गानि (नी)

२. रोसमु लेशमु लेदाये-रुचिरवाक्कुलु पोये
दासुल ब्रोचितिवट-त्यागराजु यिल्लो (नी)

" NĪDĀSĀNU DĀSU " (Hamīr Kalyānī)

No doubt I am known well as the humblest of your devotees; but of what good is it ?

You have no love for the poor and the holy:

You have slighted me among my compeers: While not showing me your grace, you callously dispose of me by attributing my difficulties to my Karma.

Have you not in the least any feeling of indignation ? All sweet words have abandoned you. Still they say that you protected devotees in the past.

अमीरुकल्याणि - 'मानमु लेदा' - आदि

प.

मानमु लेदा ? तनवाडनि-यभिमानमु लेदा ? (मा)

अ.

गानमुरा नीवले निर्मोहिनि
गानरुचि देलियु कुशलवजनक (मा)

च.

मी समुखमुन रवि तनयुडु निनु
बासडु बल्कग रोसमुतो सिं-
हासनाधिपति जेसिन नीकु
दासुडैन त्यागराज करार्चित ! (मा)

"MĀNAMU LĒDA" (Amīr Kalyānī)

Have you no self-respect ? Have you no interest in your own people ? Such a one like you devoid of attachment can hardly be seen ; you are the father of Kusa and Lava, and me who has taste for music ! When Sugrīva spoke to you taunting words, you, with a sense of wounded dignity, made him a king, you who are worshipped by your servant Tyāgarāja !

अठाण - 'अनुपम गुणांबुधि' - झम्प

प.

अनुपम गुणांबुधि यनि निन्नु नेरनम्मि
यनुसरिंचिन वाडनैति (अ)

अ.

मुनुपकये युन्नावु ; मनुपतो ! ब्रासि मे-
मनुप माकेवरु विनुमादयरानि (अ)

च.

१. जनक जामातवै जनकजामातवै
जनक जालमु चालुनु चालुनु, हरी ! (अ)

२. कनकपटधर नन्नु कनकपट मेल ?
तनु कनक पठनमु सेतुगानि बूनि (अ)

३. कललोनु नीवे सकललोक नाथ को-
कलु लोकुवगनिच्चि गाचिनदि विनि (अ)

४. राजकुल कलशाब्धि राज ! सुरपाल !
गज रजारक्षक ! त्यागराजविनुत (अ)

" ANUPAMA GUNAMBUDHI " (Atana)

I have placed my entire faith in you and followed you believing that you are a matchless repository of all good qualities. But you do not lift me up even a little and show your grace. Tell me, pray, through whom should I make my application.

You are the son-in-law of Janaka, do not be inert and unmoving like your mother-in-law, the earth. Enough of your trickery. Why this duplicity ? Without seeing you in person, I have been doing my prayers. I am, no doubt, seeing you in my dreams, Oh Lord of the Universe ! I have heard of your having protected Droupadi by an endless supply of sarees.

हुसेनि – 'राम राम राम' – रूपकम्

प.
राम राम राम सीतारमण पापहरण (रा)

च.
१. चेन्तराक गुण्डुदेवरि चेलिमि निण्डु कलिमि (रा)
२. मनमे चेदमनुचु यिंत मदमा कामदमा (रा)
३. ननु विना गति यव्वरनुचु नगवो लेक बिगुवो (रा)
४. शशिमुख नन्नेचुनदि-यशमा नादुवशमा (रा)
५. करुण जूतुननुचु बल्क-करुवा ब्रोवबरुवा (रा)
६. रामायनि मोरलिड मदि-रादा देवराय (रा)
७. इन्नि विलपमुलकु मदि-यिनुमा माट विनुमा (रा)

८. लेमि देल्प पेद्द लेवरु-लेरा नीदु पोरा (रा)

९. उण्डिनन्नु निन्नु बोलि-युन्दुरे आड्कोन्दुरे (रा)

१०. भळि भळि तनकर्म मेंत-बलमो लेक चलमो (रा)

११. वलचि पाडि यिन्त वल्कवलेना ताळ गलना (रा)

१२. इल रक्षण सेयलेनि कुलमाव्याकुलमा (रा)

१३. वशमुगादु त्यागराजवरद कुन्दसुरद (रा)

"RĀMA RĀMA RĀMA SĪTĀ" (Husēni)

Oh Rāma! Which friends' dissuasion is this that you are not coming near me? Whose unbounded solicitude is it? Do you so unduly gloat that you have put me to torments? Do you feel joy and pride that there is no other saviour than yourself?

Does it redound to your credit that you should harass me? Can I bear it? Why this famine of words, disabling you even from giving an assurance that you will bless me with your grace? Or is it a burden for you to do so? While I am crying for you, is not your mind moved? Is your heart made of iron that it remains unmoved by all my appeals? Pray, listen to me.

Are there not great souls to represent to you my forlorn condition? Even if they are, are they of the same mould like you? Or do they treat my case callously as a child's play?

Is all this due to my karma or your hesitance?

Having affectionately sung your praises, should I have in the end to say all these things?

Are you born of a race which is incapable of protecting people? Are you worried over it?

I cannot stand this.

केदारगौळ — 'धर्मात्म नन्निपुडु' — झम्प

प.

धर्मात्म नन्निपुडु दय जूडवे यन
मर्ममुन बलुकुनदि मच्चिदो (ध)

च.

१. पतितपावनुडनि बाग पेरै नीकु
मतिलेक युण्डुनदि मच्चिदो (ध)

२. गतिलेनि ननु नीवु गाववे यंटि स-
म्मतिलेक युण्डुनदि मच्चिदो (ध)

३. निनु जूड पदिवेल कनुलु कावलेनंटि
मनुपक युण्डुनदि मच्चिदो (ध)

४. एर्मिनेरनु पादमे गिगुल गतियंटि
नामीद नेपमेञ्चुट मच्चिदो (ध)

५. नीदु मायलचेत निष्ठूरमेल म-
म्मादु कोकनु युण्ड मच्चिदो (ध)

६. नाटि वचनमुलेल्ल नयमु चेयवे यंटि
माटाडकुण्डुनदि मच्चिदो (ध)

७. राजनुत श्री त्यागराजरक्षक श्रितस-
माज ननु मरचुनदि मच्चिदो राम (ध)

"DHARMĀTMA" (Kedāra Gowla)

While I am appealing to you as a Dharmātma, is it right for you to reply dubiously ?

Having earned the reputation of being the redeemer of the fallen, is it good on your part not to duly realise its implication ?

When I seek your protection as a forlorn one, is it proper for you to be unfavourably disposed ?

When I am eagerly desiring to have ten thousand eyes to see and enjoy your glorious form, is it right on your part that you should mortify me by denying it ? I am guileless and have sought refuge in your blessed feet. Is it fair that you should find fault with me ?

Why vex me with your trickery ? Is it fair that you should not come to my succour ?

I appealed to you to make good your past promises ; is it proper that you should keep silent ? Is it fair that you should forget me ?

नाट कुरञ्जि — 'कुवलयदळ नयन' — आदि

प.

कुवलय दळ नयन ब्रोववे कुन्दकुट्मल रदन (कु)

च.

१. ममत मिञ्चि नीदु पैनि
मरुलु कोन्न ने नेन्दुबोदु (कु)

२. कमनीयाननमुनु दलचुचु
करगि निल्व जूडवेटि गुणमु (कु)

३. मनसु देलिसि नीवु नन्नु
मरचि मरव नट्लुन्नावु (कु)

४. महिलो कलिभयमो रावु
महिमलेनि दैवमा नीवु (कु)

५. देव शिरोमणि नी वनुचुनु
येवेळ मदिनि बाडुचुण्टि (कु)

६. अन्य मतमु लेकग श्री रा-
जन्य भजन जेसिति मदिकरग (कु)

७. नेनु भुविनि मानि नीवु गुण
हीनुडनुचु पेरु रादो यनि (कु)

८. बुद्धि नोसगु त्यागराजुनि
वद्द निलिचि पूजगोनुमु बाग (कु)

" KUVALAYA DALA NAYANA " (Nātakuranji)

Oh Lotus-eyed one! Protect me. I have been passionately loving you. Where am I to go? I stand meditating on your bewitching face and pining; but you won't look at me. What virtue is this? Though knowing my mind well, you have forgotten me, but still you pretend to be remembering me. Is it due to fear of Kali (this iron age) that you don't come down to the Earth? Or is it that you are a God devoid of glory? I have been singing constantly with all my heart that you are supreme among Devas, I do not know other religions. I have done Bhajana with a pining heart. I have positively given up the world (and if you don't show your grace to me) will you not earn the bad name of being meritless? Give me wisdom, stand by Tyāgarāj and accept his worship.

नागगान्धारि – 'ओ राम राम' -- चापु

प.

ओ राम राम सर्वोन्नत नीकिपु
डोरवञ्चन येलरा घृणाकर (ओ)

अ.

वेदशिरमुलेल्ल-नादरणतो नी
वे दैवमनि नम्मग नम्मिति (ओ)

च.

१. पेद्दलैनवारि ग्रोद्दने सत्यमु
कद्दनि नम्मितिनि सम्मतिनि (ओ)

२. बन्धु रत्नमा दया-सिन्धु नीवनि सत्य
सन्धुडु वनुकोण्टिनि रमंदिनि (ओ)

३. भरतु चर्य सह-चरुनितो निण्डारु
गरगुचु बलिकितिवे-काचितिवे (ओ)

४. सतिमाटलु सदा-गबिजुचे विनि स-
म्मतिनि गौगिलिञ्चिन शुभानन (ओ)

५. मुनु भक्तकोट्लु-गोनियाड नीवु
वारल ब्रोचिनदि लेदा मरियाद (ओ)

६. ई जगतिनि त्यागराजुनि ब्रोचुट
की जाल मिक ताळनु नीवेळनु (ओ)

"OH RĀMA RĀMA" (Nāga Gāndhāri)

Oh Supreme One! Repository of Mercy! Why this deceit? As the Vedas in all solemnity proclaim their belief that you alone are God, I placed my faith in you. Contacting with the wise, I have come to believe in Truth heartily. I realise that you are the most precious of relations, that you are the ocean of mercy and that you are an unfailing upholder of Truth.

You were immensely moved in narrating to Lakshmana, the glorious life of Bharata whom you blessed; you derived considerable delight in hearing about Sītā from Hanumān and even embraced him for it; you have blessed several devotees in response to their prayers.

Still, there is this delay on your part to protect Tyāgarāja. I cannot bear this. Is it fair?

तोडि — 'चेसिनदेल्ल' — अदि

प.

चेसिनदेल्ल मरचितिवो ? ओ राम राम (जे)

अ.

आसकोन्नट्टि नन्नलयुंचुटकु, मुनु (जे)

च.

१. आलु नीकैन भक्तु रालनुचु, नाडु
पालुमालक रविवालुनि चेलिमियु (जे)

२. भाषतप्पक विभीषणुनि कोरकादि-
शेषुटगु तम्मुनि बोधिंचमनि राजु (जे)

३. रामा ! श्री त्यागराज प्रेमावतार ! सीता-
भाममाटलु देल्प, श्रीमांजनेय ब्रह्म (जे)

"CHĒSINADELLA" (Tōdi)

Oh! Incarnation of Love! You have made me-one who is passionately devoted to you-restlessly tossing. Have you forgotten all that you did (to your devotees) before? Have you forgotten how you unhesitatingly made friends with a Vānara, Sugrīva for the sake of your wife, Sītā-your loving Bhakta (Devotee);

how you counselled your brother Lakshmana to afford protection to Vibhīshana and how true to your word you fulfilled the promise made to Vibhīshana to make him the king of Lankā;

how you conferred on Ānjaneya, who brought you Sītā's message, Brahma Pattam (Kingdom of Brahma)?

तोडि - 'एन्दुकु दयरादुरा' - त्रिपुट

प.

एन्दुकु दयरादुरा ? श्री रामचन्द्र ! नी (कैं)

अ.

संदडियनि मरचितिवो ? यिन्दुलेवो ? नी (कें)

च.

१. तीरनि भवनीरधि यारडि सैरिम्प
नेरक भयमोन्दग, पंकजपत्र

नीरविधि नह्लाडग-जूजि चूचि,
नीरदाभ शरीर ! निरुपमशूर ! नी (कें)

२. सारेकु दुर्विषय सागर मनुभविंचु
वारि चेलिमि जेयनेरक, मेनु,
श्री राम ! संगमाये, निट्टि ननु जूचि,
नीरजदळनयन ! निर्मलापघन ! नीं (कें)

३ जागेल ? यिदि समयमुगादु ; चेसिन
नेगति बलुकवय्य श्रीराम ! नी-
वेगानि दरिलेदय्य ; दीनशरण्य !
त्यागराजविनुत ! तारकचरित ! नी (कें)

"ENDUKU DAYARĀDURĀ" (Tōdi)

Oh! Prop of the helpless! Why does not your grace flow to me?

Have you forgotten me in the bustle of your glory and splendour? Or, are you not here?

You must have seen me time and again restlessly tossed about like a drop of water on a lotus leaf, frightened by utter inability to bear the pangs of endless Samsāra.

You must have also seen me reduced to half my size, struggling to avoid the friendship of those always addicted to vicious sense-enjoyments.

This is not the time for delaying. If given up by you, say where is the other refuge for me. I see no other way for salvation.

घण्टा — 'गारविंप रादा' — रूपकम्

प.

गारविंप रादा ? गरुडगमन रादा ! ननु (गा

अ.

श्रीरमा मनोहरा ! श्रितहृदयविहारा !
चेर रावदेमिरा ? श्रीरघुवरधीरा (गा)

च.

१. पेरुकैन लेदा ? पिलचिन रारादा ? सरि-
वारलाड लेदा ? विनि वरद ! करुण रादा ?
मारुबल्क वादा ? मुम्माड नम्मलेदा ? (गा)

२. तनयुडाडुमाट तल्लिदंड्रुलकदि याट गादा ?
निनुबाडिन पाट विनि नीमुद्दु नोट नेमन-
बलदे यिच्छोट माधव यिक तेरचाटा ? (गा)

३. रूक लोसगि कोन्न सति रूपमु लेट्लुन्न,
श्रीकर गुणमुन्न चेलिचेलिमि वीडरन्न, प-
राकु नीकु मुन्न त्यागराजविनुता ! भिन्न ! (गा)

"GĀRAVIMPA RĀDA" (Ghantā)

Could you not show some regard to me? Why don't you come to me when I call you? Should you not respond even as a formality? Am I not taunted by my own compeers? Knowing that, are you not moved by compassion? Is your response a matter to be disputed about? Have I not fixed my faith unshakably in you? Does not the babble of the child delight the parents? At this stage could you not say something (in appreciation) with your charming voice in regard to my songs on you? Is a screen to stand between us? A wife purchased for money, however beautiful she may be, cannot have such a lasting relationship with the husband as one who has been chosen for her virtues. I am afraid your indifference is getting chronic.

आभेरि — 'नगु मोमु गनलेनि' — आदि

प.

नगुमोमु गन लेनि नाजालि देलिसि
नन्नु ब्रोवग राद ! श्री रघुवर ! नी (न)

अ.

नगराजधर ! नीदु परिवारु लेल्ल
ओगिबोधन जेसेडुवारलु गारे ? यिट्लुण्डुदुरे ? नी (न)

च.

खगराजु नी यानति विनि वेग चनलेडो ?
गगनानि किलकु बहु दूरं बनिनाडो ?
जगमेले परमात्म ! येवरि तो ने मोरलिडुदु ?
वगचूपकु ताळनु नन्नेलु कोरा त्यागराजनुत ! (न)

"NAGUMŌMU GANALĒNI" (Ābhēri)

Can you not realize the distress I am undergoing for not having been privileged to see your smiling face, and bless me ? Your attendants, who regularly put you in mind of what you have to do, are not at all likely to be partial and interested. Have they forgotten their duty ? Does not Garuda obey your orders and act promptly ? Or does he say that the Earth is too far for him from Vaikuntam ? Oh Lord of the whole Universe ! To whom am I to appeal ? No more cunningness ! I cannot stand it. Come and bless me.

भैरवी — 'श्री रघुवर' — आदि

प.

श्री रघुवर ! सुगुणालय ! (राम)
सरसिज लोचन विरोचनाभ ! (श्री)

अ.

तरानलेनि पराकु लेटिकि ?
विरान नन्नु ब्रोवगरादा ? बादा ? (श्री)

चं.

१. कमलाहित नत कमलाहितधर !
   ममत देलिसि ननु मन्निच रादा ? (श्री)

२. वनिकरमुन ननु वनिकरमुन निडि !
   चनवुन ओक मनविनि बल्कगरादा ? (श्री)

३. आगममूल ! अवनिजलोल !
   वेगमे तेलुपुको त्यागराजार्चित ! (श्री)

"SRĪ RAGHUVARA" (Bhairavī)

Oh Raghuvara! Why this indifference which is quite foreign to your race? Why should you not bless me? Why this disputation?

You have by your side Mother Sītā (to commend me to you). Why should you not understand my heart's desire and forgive me for my sins and failings and take me by the hand for protection?

कापि – 'अन्यायमु' – आदि

अ.

अन्यायमु सेयकुरा, राम ! न-
न्न्युनिग जूडकुरा ; नायेड, रामा ! (अ)

अ.

एन्नो तप्पुलु गलवारिनि, रा-
जन्य ! नीवु ब्रोचिनावु गनुवनु (अ)

च.

जडभरतुडु जिंक शिशुवु नेत्ति बडलिक दीर्चग लेदा ?
कडलिनि मुनिगिन गिरिनोक-कूर्ममु गापाडग लेदा ?
पुडमिनि पाण्डव द्रोहिनि धर्मपुत्रुडु ब्रोवग लेदा ?
नडिमि प्रायमुन त्यागराजनुत !
नापूर्वजु बाध दीर्प लेननि ? (अ)

"ANYĀYAMU SĒYAKURĀ" (Kāpi)

Oh! Rāma! Pray, do not be unfair to me, treating me as a stranger. Oh best of Kings! You have forgiven many people who have done innumerable misdeeds. Did not Jadabharata take pity on the youngling of a deer and remove its distress? Did not a tortoise save a mountain from sinking into the ocean? Did not Dharmarāj go to the rescue of Duryōdhana who was treacherous to Pāndavas? Do not say that it will not be possible for you to protect me in my middle age from the troubles and tortures of my elder brother.

दर्बारु — 'राम! लोभमेल' — आदि

प.

राम! लोभमेल ननु-रक्षिंचु पट्ल नी किंत, श्री (रा)

अ.

सोमार्कलोचन! सुगुण!

सुत्रामादुलेल्ल नव्वरा? (रा)

च.

१. शरणनु कोन्न काका-सुरुनि रावणुनि सो-

दरुनि ब्रोव लेद सरगुन करिनि गाचिन श्री (रा)

२. गतिलेनि वेळ द्रौ-पदि वेगमे, कृष्णा! यन,

यति प्रेमतो वेंचेसिन मति नेडेन्दुबोयनो (रा)

३ डेगकै मेनोसङ्गु राघवान्वयम्बुन

बाग जन्मिंचिन त्यागराजनुत! श्री (रा)

"RĀMA LŌBHA MĒLA" (Durbār)

Srī Rāma! the protector of Gajendra! and who took birth in the race of one who gave up his body for the sake of a hawk!

Why this want of compassion in the matter of protecting me ? Will not the Devas laugh at this ? Have you not blessed Kâkâsura and Vibhīshana who sought your refuge ? How has the mentality, which prompted you so lovingly to respond and go to the rescue of Draupadī who prayed to Krishna in a moment of distress and despondency, deserted you now ?

Will not Indra and other Gods laugh at this ?

काम्भोजि — 'मरिमरि' — आदि

प.

मरिमरि निन्ने मोरलिड नी मनसुन दयराडु (म)

अ.

करिमोरविनि सरगुन चन नीकु
गारण मेमि ? सर्वान्तर्यामि ! (म)

च.

करुणतो ध्रुवुनिकेदुट निल्चिन कथ विन्नानय्य ;
सुररिपु तनयुनिकै नरमृगमौ-सूचन लेमय्य ?
मरचि युन्न वनचरुनि ब्रोचिन-महिम देल्पवय्य
धरनु वेल्यु त्यागराज सन्नुत !
तरमुगा दिक ने विननय्य (म)

"MARI MARI NINNĒ" (Kâmbhōji)

Oh All Pervading one! Though I have been incessantly crying out for you, your mind has not been moved by mercy. What was the reason for your rushing to the rescue of Gajandra on the bare hearing of appeal ? I have heard of the story of your having presented yourself before Dhruva with all love. What was the secret of your having taken the form of Narasimha for the sake of Prahlâda, the son of the

Enemy of Devas ? Pray, tell me of the glory of your having blessed Sugrīva who had been guilty of having forgotten the promises he had made.

It is not possible for me to bear this neglect any more. I shall not hereafter listen (to any reason for such attitude).

नारायणगौळ — 'इङ्का दय राकुण्टे' — आदि

प.

इङ्का दय राकुण्टे एन्तनि सैरिन्तुरा (इं)

च.

१. आशिंचिन नन्नेल अड्डगड्डगुकु रावेल
वासिग सीतालोल वरदेशिक परिपाल (इं)

२. एन्तनि तालुकोन्दुरा- इकनैनतु राकुन्दुरा
इन्तटिकिनि बागन्दुरा-येवरिनि वेड्डकोन्दुरा (इं)

३. निर्जरवरुलिक लेरा-नीसरिवारय्यदरा
दुर्जन जलदसमीर-दोर नीवनि युण्डेदरा (इं)

४. नयननिन्दितसरोज नगधर श्री रघुराज
भयहर भक्तसमाज पालितत्यागराज (इं)

"INKA DAYA RĀKUNTĒ" (Nārāyana Gowla)

If I do not get your grace even now, how can I bear it ? When I am so passionately longing for you, why don't you come frequently to protect me ? Why not now at least ? After all, is this treatment of me becoming of you ? To whom can I appeal ? Are there no Devas here ? But will they be equal to you ? I am convinced that you are the Lord. Sri Raghu Rāja ! You are the destroyer of all fear.

मोहन - 'एवरुरा निनु विना' - चापु

प.

एवरुरा निनु विना गति माकु
सवनरक्षक नित्योत्सव सीतापति (ए)

च.

१. रादा नादुपै नीदय विन
रादा मुरवैरि गादा दय बल्क
रादा यिदिमरियादा नातो
वादमा ने भेदमा माकु (ए)

२. राक नन्नेच न्यायमा प-
राका नेनंटे हेयमा राम
राका शशिमुख नी काशिच्चिति
साकु मापुण्य श्लोकमा माकु (ए)

३. श्री शारि गणा रातिवि ना-
दाश तेलियक बोतिवि आप-
गेशार्चिता पालितेश नाप्र-
काशमा स्वप्रकाशमा माकु (ए)

४. राजा बिगु नीकेलरा त्याग-
राजार्चित ताळजालरा राज
ईजालमु सेय राज श्रोव सं-
कोचमा सुर भूजमा माकु (ए)

" EVARURĀ NINUVINĀ (Mōhana)

Oh Sītāpati! Ever-cheerful one! Who is there, besides you, for my refuge?

Will not your grace be made available to me? Won't you hear me? Won't you be kind enough to speak to me? Is this proper? Why dispute with me? Am I a stranger to you? Is it right that you should annoy me without coming

to me? Are you still indifferent? Am I such a loathsome object to you? I have desired you, Oh beautiful Rāma! Pray, sustain me. You have not understood my inclination.

Oh Light of my life! you are effulgent. Why this stiffness? I cannot stand this delay on your part. Are you feeling any delicacy to come to my succour?

मोहन – 'राम राम राम' – चापु

प.

राम राम राम राम यनिनन्त
राजापु जूपेलरा ओ राम (रा)

च.

१. येटि जन्ममिदि येटि ब्रतुकु राम
ये मेच्चु कोन्नावो ओ राम (रा)

२. आटलैन नाडु पाटल विनुचु
माटलाड वेन्दुको ओ राम (रा)

३. सरिवारिलो नन्नु करुण जूचि नाडु
करमु बट्ट वेन्दुको ओ राम

४. आसगोन्न नाडु गासि दीर्पलेक
वासियेमि कलिगेनो ओ राम (रा)

५. दयतो नन्नु शेषशयन यिन्दरिलोन
नयमु सेय तक्कुवा ओ राम (रा)

६. पतितपावन नीकु हितुलैन वारि
जत गूडक बोतिना ओ राम (रा)

७. नाटि भक्तुलु नीकेटि वावुलो कोञ्च
पाटि लेक पोयेना ओ राम (रा)

८. अलनाडु नीवारु कोलिच्चिनट्टुल नाडु
तलपु गाकपोयेना ओ राम (रा)

९. ओचि ओवकनु जूचि जूडकनु
येचुटके तोचेना ओ राम (रा)

१०. ओ जगदवन सरोजनयन त्याग-
राज रक्षक सुगुण ओ राम (रा)

"RĀMA RĀMA RĀMA". (Mōhana)

Oh! Rāma! When I approach you with familiarity and call you endearingly Rāma-Rāma-Rāma, why do you accost me with your Royalty?

What life is this? What existence is this? I don't know what you are thinking of.

Hearing my delightful songs, why is it that you do not speak to me? Why is it that you don't show compassion to me and take me by the hand?

Without removing the distress of one like me, who have been longing for you, what glory can you have?

Would it compromise your position in any way, if you deign to treat me fairly among my compeers?

Have I failed to keep company of those who are dear to you?

What close relationship did the Bhaktas of old bear to you? Could you not have the least consideration for me?

Has my disposition towards you differed much from that of those who served you in the past and whom you regarded as your own?

Have you, after all, decided to deceive me by appearing to protect me and not protecting me, and by appearing to see me and not seeing me?

केदार - - 'ओ रमारमण' - आदि

प.

ओ रमारमण राम राम ने-
नोर्वजाल रघुराम (ओ)

च.

१. सारसाक्ष मनसार नम्मितिनि
चेररा नी वुपचार मायेगा (ओ)

२. अङ्गलार्पु गनि पोङ्गगानु श्री-
रङ्ग नो मदि करङ्ग लेदुरा (ओ)

३. निन्नु नम्मि ने खिन्नुडैति आ-
पन्नु नरुलके मुन्न दिद्दरिणि (ओ)

४. चुट्टि चुट्टि नागुट्टु नङ्गडिन
बेट्ट जेसि चेबट्ट कुण्टिवि (ओ)

५. धीरुडञ्च निनु गोरुकुन्न नी-
वारली व्यसनवारिधि नीदिरा (ओ)

६. मेटियौ पलुकु बोटिकि ये-
नाटि क्रोधमो तोटिवारलो (ओ)

७ मानरक्षक पुराण सज्जन नि-
दानुडनुचु निनु दान मडिगितिनि (ओ)

८. कान नीकु सरिगान लोल पिक
गान राठ पेद्दान वेड्डुदुनु (ओ)

९. योग सिद्धुलकु ये गति यनुचु
वेग तोचदा त्यागराजनुत (ओ)

"OH RAMĀRAMANA" (Kēdāra)

Oh Ramāramana! I cannot bear this. I heartily believe in you. Come near me, only to be served by me. My crying has not moved you. My faith in you has only brought me more concern and worry. What is there left in this

world for distressed people ? You have made me restless and have exposed my frailties in the market ; and you do not choose to take me by the hand. Did your own people, who had sought refuge in you as a great hero, struggle in such an ocean of misery ? I don't know due to what old score of anger of the great Sarasvatī, I am suffering my present lot among my compeers. I have implored you for a gift, believing you to be a generous patron. I didn't find any one equal to you, nor can I find one in future also. This is my solemn affirmation. Should it not be a matter of concern to you as to what is to become of Yoga Siddhas ?

वराळि — 'श्री राम श्री राम' — आदि

प.

श्री राम श्री राम जयराम गतकाम (श्री)

च.

१. देव येमिदोव नन्नु ब्रोव वेगरावा (श्री)

२. बाल भक्तपाल सुगुणशील ताळ जाल (श्री)

३. धीर सुशरीर निर्विकार येलुकोर (श्री)

४. आदरिश्चरादा नम्मलेदा मरियादा (श्री)

५. आरु रिपुल पोरु दीर्चुवारु येवरुन्नारु (श्री)

६. राय मनसुराया मुनिगेय ताळदाये (श्री)

७. वादु कारादु यिकमीद गतिलेदु (श्री)

८. चिन्त दीर्चुट केन्त सेविश्च श्रीकान्त (श्री)

९. श्रीनाथात्रनिलोन यिट्लु गान निजमेन (श्री)

१०. पट्टु तप्पवद्दु ये प्रोद्दु मरववद्दु (श्री)

११. बिन्नम्ब्रोचु नन्नु ब्रोवकुन्न विडनन्न (श्री)

१२. श्रीजानकीराज त्यगराज कृतपूज (श्री)

"SRĪ RĀMA SRĪ RĀMA JITĀRĀMA" (Varāli)

Oh Srī Rāma! Where am I to go? Will you not come quickly to protect me? I can't bear this: Have I not reposed my faith in you? Would you not treat me lovingly? Does this become you? Who is there besides you to ward off the inner six enemies? No more disputation. I have no way of redemption. How long am I to pray to have my worries removed? The like of this cannot be seen in this world. Is it not true? Don't act against your family tradition and don't forget me. I won't leave you without your protecting me quickly.

कल्याणी – 'राम राम राम' – चापु

प.

राम राम राम नापै नीदय
राक युण्डवच्चुना ओ राम (रा)

च.

१. तनयुनि येजातियैन ब्रोवनि
तल्लियु भुविनि गलदा ओ राम (रा)

२. तनकु तानु वञ्चन जेसुकोनु
धनवन्तुडु गलडा ओ राम (रा)

३. इल्लनु निश्चयमुग नीवुलेनि ता-
वेन्दैननु गलदा ओ राम (रा)

४. सुतुनि माटकु तल्लि तंड्रुलु य-
सूय बड्डगलदा ओ राम (रा)

५. ब्रह्मनिष्ठुडैनट्टि याचनुनिकि
प्रबलवञ्चन गलदा ओ राम (रा)

६. तोल्लि जेयु कर्म मनुभविम्पकनु
तोयुवारु गलरा ओ राम (रा)

७. कनक तरुणु लासलेनि संसारुलु
कलनैननु गलरा ओ राम (रा)

८. निर्विकार श्री त्यागराजुनिकि
निन्नु विना गलरा ओ राम (रा)

"RĀMA RĀMA RĀMA NĀPAI" (Kalyāṇī)

Oh Rāma ! Is it proper that you should withhold your grace from me ? Is there a mother in any community in the world not protecting her own son ? Is there any rich man who deceives himself in the use of his own wealth ? Is there any place in the Universe where you are not ? Are there parents who become rancourous at the words of their own son ? Is one, who is firmly fixed in Brahman, capable of infamous deceit ? Is there any one who can escape the result of his past actions ? Is there any possibility of finding any one among the wordly-minded people, who is free from desire for gold and women ? Is there any one else for Tyāgarāja but you ?

सावेरि – 'रामाभिराम रघुराम' – झम्प

प.
रामाभिराम रघुराम ओ राम (रा)

अ.
तामसमु लेल सीतामनोरमण (रा)

च.

१. पगजेयुटेल्ल नापाला नीदु
वगलेल विडजालवु गजेन्द्रपाला (रा)

२. नीसोम्मु नेनडुग लेदु निण्डु
मोसमौ प्रपञ्चमं दासलेदु (रा)

३. आस नीयेड दनकुबोदु निज-
दासरक्षक निनुविना गतियुलेदु (रा)

४. नीसरि समान मेवरिललो राम
नीरजदळाक्ष चिक्कितिरा नीवललो (रा)

५. श्रीपती ननु मरुवतगुना इदि
पापमेगानि येडबाय मनसगुना (रा)

६. आजानुबाहु करमीरा श्री त्याग-
राजुनि भवाब्धि दाटिञ्चि पर मीरा (रा)

"RĀMĀBHIRĀMA" (Sāvēri)

Oh Rāma! Why do you tarry? Should you show all enmity to me? You won't give up your tricks. I have not asked you for your wealth. I have no desire for this world, which is full of deceit. Oh Protector of Devotees! I have not any other refuge than you. Who is there equal to you in this world? I am caught in your net. I cannot give up my desire for you. Does it befit you to forget me? To forsake me is a sin. Can you have the mind to do so? Give me your hand! Take me across the ocean of Samsāra and give me salvation.

किरणावळि – 'पराकुनी केलरा' – देशादि

प.

पराकुनी केलरा राम ! (प)

अ.

चराचरमुल वसियिंचु, ओ-
सारसाक्षा ! ना पनुलंटे नी (प)

च.

पुराण शबरि योसङ्गिन यट्टु ने
भुजिंचु कोन्न शेषमा राम !
धरातलमुन गुहुनिवले पत्र-
तल्प मोनर्चितिना ? श्रीत्याराजुपै (प)

"PARĀKU NĪKĒLARĀ RĀMA" (Kiranāvali)

Why should you, who are immanent in the movable and the immovable, be indifferent where I am concerned? Have I treated you with scant courtesy like Sabarī who gave you the leavings of fruits after she had tasted them, or have I, like Guha, given you a bed of leaves without realising your status?

किरणावळि – 'एटि योचनलु' – देशादि

प.

एटि योचनलु जेसेदवुर ?
एदुरु बल्कु वारेवरु लेरु रा ; (ए)

अ.

नोटिमाट जार्चग रादुरा
कोटि वेल्पुललो मेटियैन नी (ए)

च.

मेडु शूरुललो वेनुक दीयवनि
रेंडु माटलाडे वाडु गाडनि
अण्डकोट्ल बालिंचे वाडनि
चण्ड मौनु लाड त्यागराजनुत ! (ए)

"ĒTI YŌCHANALU JĒSETURĀ" (Kiranâvali)

Why hesitate to bless me? There is none to raise his voice against you. Among the crores of Devatas, you are the most supreme. You ought not to go back on your word. Great Rishis say that you, among heroes, would never retract, as you are a man of one word only and as you uphold all the innumerable worlds.

जनरञ्जनी – 'नाडाडिन माट' – चापु

प.

नाडाडिन माट नेडु तप्पवलदु
ना तण्ड्रि ! श्रीराम ! (ना)

अ.

एडादि नाडुग एडबायनि वानि
पोडिमिग गापाडुदुननिच्चिन (ना)

च

तलकु वच्चिन बाध तलपागकु सेतु
वलचि नम्मिन वानि वललोन दगुलुदु
इलभक्ति सागरमीदजेतुननि
तलबोसि पलिकितिवे त्यागराजर्चित ! (ना)

"NĀDĀDINAMĀTA" (Janarajanī)

Oh my father, Srī Rāma! You should not go back on the assurance you gave me a year ago, that you would certainly protect me and never abandon me. You then said in all seriousness that you would avert any danger that might confront me (what threatens the head will be made to carry away only the turban that covers it), that you would allow yourself to be caught in the net of a really loving devotee, and that you would make me swim the ocean of devotion.

देश्यतोडि – 'ने पोगडकुंटे' – झम्प

प.

नै पोगडकुंटे नी केमि कोदवो ?
नी मनसु देलिसेगदरा ? ओ राम ! (ने)

अ.

प्रापुगल शुक सनक प्रह्लाद नारद
परमेश रुद्रादि भक्तुलर्चिम्पग (नै)

च.

भुजियिम्प बेट्टि सति, बुधुलु सामाजिकुलु
भजियिम्प सोदरुलु पवनसूनु,
डज, बिडौजादि सुरुलामुलैनारु ; नी-
रजनयन श्रीत्यागराजनुत ! बालुडगु (ने)

" NĒ POGADAKUNTĒ " (Dēsyatōdi)

What do you lose if your praises are not sung by a mere boy like me ? I have now indeed known your mind.

For worshipping you, there are Suka, Prahlâda, Nārada, Paramesa, Rudra and other celebrated Bhaktas ; for feeding you, there is your consort ; for chanting your praises, there are samâjams of wise men. You have your brothers, Hanumân, Brahma, Indra, and other gods to claim kinship with you.

सावेरि — 'श्री रामचन्द्र' — आदि

प.

श्री रामचन्द्र राघव सकल लोका-
धार त्वमेव मामव (श्री)

च.

१. कंटि केदुरुग रारा श्री राम नी-
वंटि दैवमु गानरा (श्री)

२. विंटे येडकु बोदुरा श्री राम नापे
रंटे नी केन्त वादुरा- (श्री)

३. तल्लि गोट्टिते सरगुन बाल्लुडु पद
पल्लवमुलु विडुचुना (श्री)

४. वेसट तोचदायेना नामाट परि-
याचकमुगा बोयना (श्री)

५. पति कोपिंचिते मानवति यैन निज-
सति रीति नडुचुकोना (श्री)

६. चापधर श्रोव योचन निजभक्त-
पापतिमिरविमोचना (श्री)

७. अकळंक गुणसान्द्र नापै
कपट मेंचकुमय्य रामचन्द्र (श्री)

८. पतिनीवु परमपावन श्री राम सदा
गति नीवु सुन्दरानन (श्री)

९. दासुडौ त्यागराज-
रक्षक चिद्विलास साकेतराज (श्री)

"SRĪ RĀMACHANDRA" (Sāvēri)

Srī Rāmachandra! You alone are the prop of the Universe. Pray, protect me! Come before me. I have not been able to see a God like you. Where am I to go? Why this aversion to me, when my name is mentioned?

Though the mother may beat the boy, will he forthwith let go his hold of her feet?

Does not my distress catch your attention? Has my case become a matter of ridicule to you?

When the husband is angry, does not his chaste wife know how to conduct herself?

You are the redeemer of the sins of true devotees. Why hesitate to protect me?

You are stainless and the repository of all good qualities. Don't try to play false with me.

यदुकुलकाम्भोजि -- 'पाहि रामचन्द्र' -- त्रिश्रलघु

प.

पाहि रामचन्द्र राघव हरे मां
पाहि रामचन्द्र राघव (पा)

च.

१. जनकसुतारमण काववे गति नीवु-
गनुक नन्नु वेग ब्रोववे (पा)

२. एन्त वेडुकोन्न नीकु नायन्दु यिसु-
मन्त दयलेक युण्डुना (पा)

३. कष्टमुलनु दीर्चमंटिनि नीवुना-
किष्टदैव मनुकोण्टिनि (पा)

४. अम्बुजाक्ष वेग जूडरा नी कटा-
क्षम्बु लेनि जन्ममेलरा (पा)

५. आटलनुचु दोचियुन्नदो लेक ना ल-
लाट लिखित मर्म मेह्विदो (पा)

६. शोधनलकु नेनु पात्रमा राम य-
शोधनुलकु नुति पात्रमा (पा)

७. नीवु नन्नु जूड वेळरा कन्न कन्न
तावुल ने वेडजालरा (पा)

८. नन्नु ब्रोचुवारु लेरुरा राम नी-
कन्न दैवमेन्दु लेदुरा (पा)

९. राजराजपूजित प्रभो हरे त्याग-
राजराज राघवप्रभो (पा)

" PĀHIRĀMACHANDRA RĀGHAVĀ " (Yadukulakâmbhoji)

Oh Râghava ! Protect me ! You are my refuge. There-ore, come to my protection soon. Though I prayed to you much, it is a wonder that you do not show even a particle of mercy to me. I have appealed to you as my chosen deity

to redress my troubles. Without your grace, of what use is my existence ? You probably regard these as a child's play. Am I a fit person for your test ? Is it becoming of great persons to behave like this ? This is the time for you to turn your eyes on me. I cannot go and beg everywhere. I have none else to protect me and there is no God higher than you. You are worshipped by king of kings. You are the Lord of Tyāgarāja.

रूपवती – ‘ने मोरबेट्टिते’ – त्रिपुट

प.

ने मोरबेट्टिते मद्दिलोन-नी कायास मेलरा ? (ने)

अ.

ई मानबाधमुलनु गोरि-येल्लवारलवले नुण्डकनु (ने)

च.

तपमोकटि योनर जेसितिनो ? दानम्बोकटि यडिगितिनो ?
कपटात्मुडै पलिकितिनो कलिहर त्यागराजनुत ! (ने)

"NĒ MORABETTITĒ" (Rūpavatī)

Oh ! Destroyer of sins and iniquities of the Kali age !

If I break off from the ordinary run of people who seek the company of the dregs of society, and appeal to you, why should you get annoyed ? Have I made any penance and asked for a gift ? Have I indulged in any hypocritical talk ?

भैरवी – ‘नम्मिनवारिनि’ – आदि

प.

नम्मिनवारिनि मरचेदि न्यायमा ! राम ? (न)

अ.

कम्मविलतुनि गन्न मा चक्कनि-
कल्याणराम ! निनु (न)

च.

१ चिन्न नाटनुण्डि नी चित्तमूर नडिचि
पेन्नरानि यूडिगमु लेंचुचु पूजिंचि निन्नु (न)

२. आशमिंचि, राम ! निन्नन्तरङ्गमुन नुंचि
वासिवासि यनुचुनु वर्णिंचुचु नेन्तो निन्नु (न)

३. भोगमु लन्दुवेळ बुद्धिनीयड नुंचे
त्यागराजसन्नुत तारकचरित निन्नु (न)

"NAMMINA VĀRINI MARACHĒDI" (Bhairavī)

Is it fair for you to forget one who has been solely relying on you? Oh! Rāma! I have been, from my early days, acting in close consonance with your will; have been doing countless services and worship with fervent desire; have installed you in the core of my heart; have been praising your glory with exultation; and even when enjoying pleasures have had my mind resting in you.

फलमंजरी -- 'सनातन परम पावन' – देशादि

प.

सनातन ! परमपावन घनाघन वर्ण ! कमलानना ! (स)

अ.

तनवाडने यभिमानमु दैवमैन नीकेल गलगदो ? (स)

च.

राजाधिपान्वय सागर-
राजु नीवे वेलसिल्लिते
देजरिल्लगा नृप जूतुवे
श्रीजगान त्यागराजसन्नुत ! (स)

"SANĀTANA PARAMAPĀVANA" (Phalamanjarī)

How is it that you, God Himself, do not show any love for, or interest in, one who is your own? Oh! the foremost

of the dynasty of Emperors ! Who will prevent you, if you yourself deign to bless me ? Why don't you come and save me ?

चारुकेशि – 'आडमोडि गल्दा' – आदि

प.

आडमोडि गलदा रामय्य ! माट (ला)

अ.

तोडुनीड नीवे यनुचुनु भक्ति
गूडिन पादमु बट्टिन नातो माट (ला)

च.

चदुवुलन्नि देलिसि शंकरांशुडै
सदयु डाशुग संभवुडु म्रोक्क
कदलु तम्मुनि बल्क जेसितिवि गाकनु
त्यागराजु याडिन माट (ला)

" ĀDA MŌDI GALADĀ " (Chārukēsi)

Can there reasonably be any room for hesitation in the matter of speaking to me, when I have sought you as my only friend and held fast to your holy feet with devotion ? True, when the learned and loving Hanumān, himself Siva's Amsa, approached you, you instructed Lakshmana to talk to him.

कोकिलध्वनि - 'कोनि याडेडु नायेड' - आदि

प.

कोनि याडेडु नायेड दय वेलकु
गोनियाडेदवु सुमी राम निनु (को)

अ.

अनधमु नी सोगसुनु गनिपोगडुचु
अन्तरमुन नति प्रेमतो निनु (को)

च.

विंत विंत मतमुलनो जोरबडि
वेत जेंदग लेडनु नीमनसुन
किंत देलिसि ; त्यागराजसन्नुत !
येवेळनु नी शुभचरितमुनु (को)

" KONIYĀDEDU NĀYEDA " (Kōkiladhwani)

Though I have been, at all times, ceaselessly and devoutly singing in praise of your blessed life-story and have been genuinely adoring you with unbounded love, enraptured by your beauty, why do you still bargain. You are fully aware that I am not the man to seek other religions or other paths.

कन्नड — 'साकेतनिकेतन' — रूपकम्

प.

साकेतनिकेतन-साकेदननग लेदा ? (सा)

अ.

नीके मरुलैतिनि ; नीकेल ईगुणमु ? (सा)

च.

— राकेंदुमुख ! यिंत पराकेमि ? नेनरुन नी-
राके मिगुल कोरिति ; राकेशि हरणा ?
राकेमि जेप्पकुरा, कैकलु वेतुरा ;
रा, केशव ! श्री त्यागराजनुत ! शुभचरित ! (सा)

" SĀKĒTA NIKĒTANA " (Kannada)

Have you not promised that you would bring me up ? I have accordingly rivetted all my affection in you alone. Why then this indifference ? I have been panting for your arrival. Pray, do not plead any excuse. I will be obliged to reproach you.

तोडि — 'कद्दनुवारिकि' — आदि

See above page 113

"KADDANUVĀRIKI" (Tōdi)

The wise declare that for those who consider that He is, He is. Will such words of the great become false today ? I have developed in me a sublimated desire to see your beautiful face shining like mirror. Why don't you then grant it and come to me ?

See above page 113

पुन्नागवराळि - 'इदि नीकु मेरगादुर' — आदि

प.

इदि नीकु मेरगादुर, श्रीराम ! नामदि तल्लडिल्लेनुर (इ)

अ.

पदिलमुग गोल्चिचते-भावमु वेरै युन्नदि (इ)

च.

१. गति लेनिवारिनि गडतेर्चु दैवमनि
पतितपावन ! नम्मिति श्रीराम ! नि-
न्नति वेगमुन वेडिति ; सन्ततमु स-
म्मतिनि निन्ने कोरिति ; श्रीराम ! (इ)

२. परम दयाळुवनि, पालन सेतुवनि,
सरगुण देवराय ! गोल्चिन नापै
गरुण लेदनि कन्नीराये, जूचि नीमनसु
गरग देन्दुकुरा ? ओ सीताराम ! (इ)

३. अन्निट निंडन अद्भुतानन्दघन !
मन्नन सेय रादा ? श्रीराम ! नी-
केन्नरानि पुण्यमु रादा ? श्रीत्यागराज-
सन्नुत ! नीवाडनु गादा, श्रीराम ! सीताराम ! (इ)

" IDINĪKU MĒRAGĀDURĀ " (Punnāga Varāli)

Your disposition is not favourable to me. This is not proper on your part. My mind is very much upset over it. I have always worshipped you with devotion. I have implicitly and always taken refuge in you as the sole saviour, as a repository of infinite mercy, and run to you with devout prayer. I have wept before you with tears in my eyes that I have not been able to secure your grace. I have always regarded myself as your own. You are ever blissful. You are everywhere. Are you not aware of my condition, does not your heart melt at it ? Can you not forgive me ? Would it not be an act of punyam for you to do so ?

बहुदारि – 'ब्रोवभारमा' – आदि

प.

ब्रोवभारमा ? रघुराम !
भुवन मेल्ल नीवै नन्नोकनि (ब्रो)

अ.

श्री वासुदेव यण्डकोट्टुल गु-
क्षिनि युञ्चकोलेदा ? नन्नु (ब्रो)

च.

कलशांबुधिलो दयतो नमरुलकै, यदिगाक गोपि-
कलकै कोण्ड लेत्त लेदा ? करुणाकर ! त्यागराजुनि (ब्रो)

" BRŌVABHĀRAMĀ " (Bahudāri)

Oh ! Karunākara ! Is it a heavy burden for you to protect a single soul like me ? You are the whole universe itself and, as Krishna showed it all to be in your stomach.

Have you not lovingly borne for the sake of Devas the whole weight of Mount Mandhara when the ocean was churned, and have you not lifted the mount Govardhan for the sake of Gopīs ?

मोहन - 'माटि माटिकि' - चापु

प.

माटि माटिकि देल्पवलेना ? मुनि-
मानसार्चितचरण ! (रामय्य नीतो) (मा)

अ.

सूटि कोक्कटेमाट जालदा ?
नाटि मोदलुकोनि साटिलेनि नीतो (मा)

च.

१. पङ्कजसदना सरसविनोद !
सङ्कटमुल वेगमे दीर्परादा !
शङ्करप्रिय सर्वान्तर्यामिवि गादा ?
यिंक नामदि नीकु तेलियगलेदा ? (मा)

२. करुणासागर परिपूर्ण नीकु
सरिवेल्पुलु लेरनुचु नीवरकु
मोरबेट्टिन नापै येल पराकु
वरुलु जूतुरु भाण्डमुन कोक्क मेलकु (मा)

३. शृङ्गारशेखर ! सुरवैरिराज-
भङ्ग सुजनहृत्कुमुदभराज !
मङ्गळरकरूर ! जितरतिराज !
गङ्गाजनक पालित त्यागराज ! (मा)

"MĀTI MĀTIKI DELPAVALENĀ" (Mōhanam)

Oh peerless Rāma, worshipped by hoary sages! Should I be reiterating my prayers frequently ? Should not one direct appeal be sufficient ? Should you not

respond and remove my distress quickly ? As an all-pervading God, are you not aware of the condition of my mind ? Oh Ocean of Mercy, Oh Perfect One ! Why this indifference towards one who has supplicated to you in the belief that you are unmatched by Devas ? Of the potful of rice, only one grain is taken for test to see whether rice is boiled.

शहान - 'श्री राम श्री राम' - आदि

प.

श्री राम श्री राम श्री मनोहरमा (श्री)

च.

१. एलरा नीदय इन्तैन रादया (श्री)

२. चालदा सदय स्वामि ताळदया (श्री)

३. इप्पुडे लेदट इखनु श्रोतुवट (श्री)

४. एप्पुडो कटकट यिक दयालुवट (श्री)

५. इङ्क यी मर्ममा इदि नीकुधर्ममा (श्री)

६. पङ्कजवदनमा बागुग जूडुमा (श्री)

७ एजन्म पापमो एव्वरि शापमो (श्री)

८. एनाटि कोपमो नेरिय नापापमो (श्री)

९. एन्नाळ्ळी दीनत इदि नीकुयोग्यता (श्री)

१०. पलिकि बोङ्कवट परम शान्तुडवट (श्री)

११. भक्तकान्तुडट पद्म नेत्रुडट (श्री)

१२. सर्वेमु नी वट सत्य रूपुडट (श्री)

१३. रागविरहित त्यागराजनुत (श्री)

" SRĪ RĀMA SRĪ RĀMA SRĪ MANŌHARAMĀ " (Sahāna)

How is it that I do not get even a particle of your grace? Is this (trial) not sufficient? Oh Merciful one! I cannot bear it. It looks that you will not come to my rescue now. Sometime in future you may think of protecting me. When, alas? And yet you are reputed to be merciful. Is all this still to be secret? Is it fair for you? Pray, treat me well. I don't know the effect of what past old sins of mine is this, my present lot, or of whose curse. Or was it occasioned by anger in the past? How long am I to be a forlorn one? Does it redound to your credit? You are reputed to be truthful and perfectly calm and to be the protector of devotees. It is proclaimed that you are everything, the embodiment of Truth and model of detachment.

मनोरञ्जनि — 'अटुकारादनि पल्क' — आदि

प

अटुकारादनि पल्क-नभिमानमुलेकपोयेना ? (अ)

अ.

एटुलोर्तुनु ने ? दयजूडवय्य,
एवेल्पु सेयुचलमो तेलिसि (अ)

च.

वेदशास्त्रोपनिषद्विदुडैन निजपुदारिनि बट्टि दासुडैन
नादुपै नेपमिन्चिते, त्यागराजनुत (अ)

" ATUKĀRĀDANI PALKA " (Manōranjani)

Should you not show at least this much solicitude for me? How can I bear this? Show me your grace. When I, who am well-versed in Vedas and Sāstras and who tread the right path, am accused, should you not intervene and find out which Devata is responsible for the accusation and tell him directly 'it cannot be that'?

बेगड – 'लोकावन चतुर' – आदि

प.

लोकावन चतुर ! पाहि मां (लो)

अ.

साकेताधिप ! सरसगुणाप्रमेय ! सरसिजासन !
सनन्दनवन्दिताङ्घ्रियुग ! पदनिर्जितमुनिशाप ! (लो)

च

१. राकाब्जमुख ! पराका ? चेंतकु
राक तनकोर्वे तरमा ? पाकारि विनुत !
नीकासिंचिति गाक ने नन्य मेश्वनु ;
नीडु वाडनय्य ! रामय्य ! (लो)

२. नीलाकृति गल नीलावण्यमु
नीलागनि कनिपिम्पवे बालार्काभ सु-
चेलावृत ! नन्नेलुकोन मनसु रादिक
ताळ जाल न्यायमा राम ! (लो)

३. चेपादिग पदि रूपालनु गोनु
चापालङ्कृत सुन्दर अवनीपाङ्गुतमगु
नी पादमु गति ; श्रीपते ! वर–
द ! पालित त्यागराज सार्वभौमाखिल (लो)

" LŌKĀVANA CHATAURĀ " (Bēgada)

Oh Lord of the Universe ! Bless me ! Why are you indifferent ? If you do not come to me, can I bear it ? I seek you alone and will not covet anything else. I am your own. Appear before me so that I may have an idea of your wonderfully beautiful form of blue hue. Apparently, you do not have the mind to bless me. I can no longer bear this. Is it fair for you who have taken the ten incarnations ? Oh Rāma ! All the same, I am holding fast to your glorious feet as my only refuge.

बेगड – 'नीकु तनकु' – त्रिपुट

प.

नीकु तनकु रणरणी भावमु लेदनेदरु (नी)

अ.

लेक नीके दयलेदो श्री राम (नी)

च.

१. चिन्न नाडादिग चित्तमन्दु नेल-
कोन्न वाडवै नाकोर्कॆ सागकुण्टे (नी)

२. करगि करगि पाद कमलमन्दु व्राल
करुणितुनिनि नापै कन्नेड जेसिते (नी)

३. ई जन्ममुन नादु पूजल गैकोनि
राजिल्लु श्री त्यागराजुनि मरचिते (नी)

"NĪKU TANAKU" (Bēgada)

It is said that there is no predestined tie of relationship between you and me. Or can it be that you yourself have no mercy? In spite of the fact that you have taken abode in my heart for a long time, my desire remains unfulfilled; in spite of the promise made when I took refuge in your lotus feet that you would bless me, you turn your eyes away from me now; and in spite of having accepted my worship in this birth, you forget me.

भवप्रिया -- 'श्री कान्त नीयड' – देशादि

प.

श्री कान्त नीयेड बलातिबल चेलगज्ञ लेदा? वादा? (श्री)

अ.

पाकारिनुत नीवारि बला-बलमुनु देलियगलेदा? (श्री)

च.

काका दैत्यु नेक शरमुन नेय
वज्जास्त्रमै बरगलेदा?

श्रीकर ! द्विजुलै दारि नेरुग लेनि
चिन्त नीकु दोचदेमि ? त्यागराजनुत ! (श्री)

"SRĪ KĀNTA NĪYADA" (Bhavapriyā)

Oh Srīkānta ! Were you not equipped with the famous astra mantras, Bala and Atibala ? Was not their glory demonstrated by you on several occasions ? Further, did you not convert a blade of grass into Brahmāstra to kill Kākāsura ? With all this prowess, how is it that you are not worried about the plight of Dvijas who do not know the right path ?

VITARKA

(Doubt, Cogitation)

वकुळाभरणम् – 'ए रामुनि' – त्रिपुट

प.

ए रामुनि नम्मितिनो ? ने ने पूलबूज जेसितिनो ? (ए)

अ.

वारमु निजदासवरुलकु रिपुलैन
वारि मदमणचु श्री रामुडु गादो (ए)

च.

१. एकान्तमुन सीत सोकोर्चि जोगोट्ट
गाकासुरुडु जेयु चीकाकु सैरिंचु-
कोक, मदिनि दयलेक बाणमु वेसि-
एकाक्षुनि जेयु साकेत ‹तिगादो ? (ए)

२. दारपुत्रुलवद्द-जेरनीक रविकु-
मारुनि वेलपट बारदोलि गिरि-
जेर जेसिनट्टि तारानायकुनि सं-
हारमु जेसिन श्रीरामुडु गादो ? (ए)

३. रोषमुनाडु दुर्भाषलनु विनिवि-
भीषणुडावेळ घोषिंचि शरणन

दोष रावणु मदशोषकुडैन नि
दौष त्यागराज पोषकुडु गादो (ए)

" Ē RĀMUNI NAMMITINŌ " (Vakulābharanam)

In which Rāma have I fixed my faith ? With what flowers have I worshipped him ? Is it not the Rāma that unfailingly destroys the enemies of true Bhaktas ? Is it not that Sāketapati, who losing patience, let go his arrow at Kākāsura, without any misplaced compassion, and deprived him of one of his eyes, for his misdeed against Sītā, when she was lulling him (Rāma) to rest ?

Is it not that Srī Rāma who killed Vāli for having deprived Sugrīva of the company of his wife and children and made him run to the mountains ?

Is it not that guiltless Tyāgarāja's protector who destroyed the arrogance of the wicked Rāvana for having administered harsh and cruel words to his brother, Vibhīshana, who, unable to bear them, had to seek Rāma's refuge ?

कान्तामणि - 'पालिन्तुवो' - देशादि

प.

पालिन्तुवो पालिम्पवो ?
बागैन बल्कु बल्कि ननु (पा)

अ.

एलागु निन्नाडुकोन्न नेर
मेन्न बनिलेदु नादु पैनि (पा)

च.

परमार्थमगु निजमार्गमुन
वरदेशिकुण्डानतीयगा
परिपूर्णमौ भक्ति मार्गमे यनि
भाविञ्चिन त्यागराजुनि (पा)

"PĀLINIUVŌ PĀLIMPAVŌ" (Kāntāmani)

I do not know whether, after all, I will be protected by you with sympathy and good words or not. In whatever way I might have found fault with you, you need not attach any blame to me. I have closely followed the teaching of my Guru, that the true path to salvation is the Bhakti mārga, being the most comprehensive one.

कल्याणी - 'रामनीवादु' - आदि

प.

राम ! नी वादु कोन्दुवो कोनवो ?
तोलि ना नोमु फल मेटुलद्दियो ! (रा)

अ.

ना मनसुन नीयन्दु प्रेम मीरगनु
नम्मिनामनुचु चाल तिरिगेदमुगानि निजमनुचु (रा)

च.

१. भव सागरमुन गलुगु बाधलंटक युण्डुट
कविवेक मानवुल चेलिमि यब्बकुण्डुटकु
कवनियन्दु गलुगु वेदागम मर्ममु देलिसि
नवनीरदनिभदेह ! नम्मिनदि चालु ननुचु (रा)

२. पद्दु तप्पकनु युण्डु भक्तुलकु नित्य सुखमु
कद्दनुचु बलिकिन पेद्दल नम्मि
मद्दुगारु नी रूपमुनु मोदमुतो ध्यानिंचुचु ने-
प्रोद्दु पोगडिनामु गानि पूर्ण शशिवदन ! श्री (रा)

३ नी जपमे द्दिकुगानि नीरजलोचन ! माकु-
वाजि करि धनमुलु भारमु गादुरा ;
जाजि सुमधरण ! भूजामनोहर ! श्रीत्याग-
राजनुत ! बहु रवितेज ! नातप्पु लेंचक (रा)

" RĀMA NĪ VĀDU KONDUVŌ " (Kalyānī)

I do not know whether you will come to my rescue or not, nor am I aware of the result of my worship.

Though I wildly wander, my mind and my faith are devotedly and lovingly fixed in you.

Knowing the real significance of Vedas and Sāstras, I rest contented to repose my faith in you and you alone, in order to ward off the torments of samsāra and avoid the company of evil-doers.

I have spent my time solely in meditating upon your form of exquisite beauty, relying on the adage of the great people that everlasting bliss will surely be the reward for sincere and earnest devotion.

Not the material wealth of the world, but the repetition of your holy mantram is the prop of my life. Pray, forgive me for my faults.

Vitarka - Matas — (Dvaita & Advaita)

कान्तामणि — 'एदारि सञ्चरिन्तुरा' — देशादि

प.

एदारि सञ्चरिन्तुरा इक बल्करा (ए)

अ.

श्रीदा ! ऽदिमध्यान्तरहित !

सीतासमेत गुणाकर ! ने (ए)

च.

अन्नि ताननु मार्गमुन जनग

नन्नु वीडनु भारमनि याडेदवु

तन्नु ब्रोवु दासवरदा यंटे

द्वैतु डनेदवु, त्यागराजनुत (ए)

"ĒDĀRI SANCHARINTURĀ" (Kantāmani)

Which path should I follow ? Pray, tell me ! If I follow the path that regards one's self as every thing it will be hard for you. On the other hand, if I appeal to you for protection as a Dāsa, You say that I am a Dvaitin.

रीतिगौळ -- 'द्वैतमु सुखमा' – देशादि

प.

द्वैतमु सुखमा ? अद्वैतमु सुखमा (द्वै)

अ.

चैतन्यमा ! विनु सर्वसाक्षि वि
स्तारमुगानु देल्पुमु नातो (द्वै)

च.

गगन पवन तपन भुवनाद्यवनिलो
नगधराज शिवेन्द्रादि सुरुललो
भगवद्भक्तवराग्रेसरुललो
बाग रमिंचे त्यागराजार्चित (द्वै)

"DVAITAMU SUKHAMĀ" (Rītigowla)

Which conduces to bliss, Dvaita or Advaita? Pray, instruct me Clear my doubt. You have, in this Universe of Pancha Bhūtas, vouched happiness to gods like Siva Brahma, Indra, etc. and to great devotees.

SRADDHĀ AND VISVĀSA.

(Faith and assurance of help)

आहिरि – 'आदय श्रीरघुवर' – आदि

प.

आदय श्रीरघुवर ! नेडेल रादय ? ओ दयाम्बुधि ! नी (आ)

अ.

मोदमुतो सद्भक्ति मर्ममुनु बोधन जेसि सदा ब्रोचिन नी (का)

च.

निन्नु तिट्टिकोट्टि हिंसबेट्टिन दन्नियु नन्नने लेदा ?
एन्नरानि निंदल दाळुमनि मन्निंचगलेदा ?
अन्नमु दांबूल मोसगि देहमु मिन्नजेय लेदा ?
कन्नतल्लि दंड्रिमेमनुचु त्यागराजुनिकि बरवसमीलेदा ? नी (का)

"ĀDAYA SRĪ RAGHUVARA" (Āhiri)

Oh Raghuvara! You had initiated me, with affection, into the secrets of devotion and sublime life and protected me always. Where is all that mercy gone now, Oh ocean of mercy ?

You have assured and consoled me, saying that all the abuses, molestation and cruelty to which I had been subjected, were all thine and not mine.

You had asked me to put up patiently with innumerable insults.

You had nourished my body with the necessary sustenance.

You had made me firmly believe that you were my father and mother.

मनोहरी - 'परितापमु गनि याडिन' - रूपकम्

प.

परितापमु गनि याडिन पलुकुल मरचितिवो (प)

अ.

सरिलेनि सीततो-सरयु मध्यम्बुन ना (प)

च.

वरमगु बङ्गारु वोडनु मेरयुचु पदि पूटलपै
करुणिञ्चेद ननुचुक्केगनुलनु त्यागराजुनि (प)

"PARITĀPAMU GANI" (Manōharī)

Have you forgotten the words of assurance, which you, seeing my distressed condition, lovingly expressed, when you were in the golden boat on the Sarayū river in the company of incomparable Sītā, that you would take me to you in another five days ?

खमास् – 'सीतापती नामनसुन' – देशादि

प.

सीतापती ! नामनसुन-सिद्धान्तमनि युन्नानुरा (सी)

अ.

वातात्मजादुल चेंतने-वर्णिञ्चिन नी पलुकुलेल्ल (सी)

च.

प्रेम जूचि नापै पेद्दमनसु जेसि
नीमहिमलेल्ल निण्डार जूपि
ई महिनि भयमेटि कन्नमाट
रामचन्द्र ! त्यागराजविनुत !

"SĪTĀPATĪ" (Khamās)

Oh Rāmachandra! You had with a loving heart, condescended to reveal to me all your glory and in the presence of Ānjaneya and others gave me words of assurance. "Why should you be afraid in this world ?" These words I have cherished in my mind as a sacred charter.

सरस्वतीमनोहरी - 'एन्तवेडु कोन्दु राघव' - आदि

See above page 349

"ENTA VĒDU KŌNDU RĀGHAVA" (Saraswatī Manōharī)

I have reposed my faith entirely in you and believe, with joy, that the greatest happiness consists in seeing you in one's heart.

See above page 349

वसन्तभैरवी - 'रमारमण भारमा' - आदि

प.

रमारमण भारमा ? नन्नु ब्रोव श्रीकर ! (र)

अ.

पुमानुडनि गादनि नातो दे-
लुपुमा, नरोत्तम ! समानरहित (र)

च.

१. सरिनीकेवरु वोरवरनि गर्वमु
अदियुगाक धरलो जनुलु मर्म-
मेरिगि नम्मुकोनलेरंटि, धर्मादि
मोक्षवरमु लोसंगि भक्त-
वत्सल गाचिन कीर्ति विंटि; मरिमरि
नन्निदरिलो जेयि बट्टि ब्रोव-
शरणु जोच्चितिनैय्य, दरि नीवनु
कोन्नानु चरणमे गतियंटि (र)

२. स्मरणदेलिसि येले परमात्मुडु
नीवे यन्नानु, पामरुलतो
सरिबोयिनट्टुले नी गोचरमुलने
बल्लु कोन्नानु, नामाट लेल्ल-
करुणतो निजमु जेय वरदा !
दण्डमु लिड्डिनानु, श्रीराम राम !
परमपावननाम ! शरजलोचन ! नन्ना-
दरण जेयुटकिंत करुवैन विधमेमि (र)

३ व्याजमुलकु मेनु राजाल नंटेनु,
गोपाल ! गतिलेक नीतो-

नाजालि देलुपबोते लाजमुल्ल
वेगग नेल ? श्रीराम राम !
आजानुबाहु ! राजराज !
सकललोकपाल ! विनु भक्तत्याग-
राजुनि यिट नीवु राजिल्लिनावु ! गनुक
नीजपमुनु नीदु पूजल विडुवजाल (२)

"RAMĀ RAṂANA" (Vasanta Bhairavī)

Oh Lakshmipatī! Is it a burden to you to protect me? Oh the best of men, the matchless one! Are you going to tell me that there is not enough manhood in you to shoulder it?

I feel proud that you are peerless. Unlike ordinary people who fail to develop faith in you, being ignọrant of the secret of your greatness, I have significantly heard and understood your glory. I have accordingly sought refuge in you so that you may take me in your hand and bless me.

As a result of my inner awakening, I have declared before common folk that in you they will find the Supreme Being that protects all, and have proclaimed with unchallengeable authority your glories. Pray, uphold with mercy the truth of my words. I implore you and prostrate before you. Why so much hesitation in supporting me?

I am fully aware that you do not respond to pretensions and formalities. If I go to you in all sincerity in a forlorn condition to unburden to you without reserve my difficulties, why should you pounce at me like a puffed rice from the frying pan? Listen to me! You have graced my house with your presence; and I am not going to give up your Japam and Worship.

सौराष्ट्रम् — 'एन्नडो रक्षिंचिते' — आदि

प.

एन्नडो रक्षिंचिते नी विपुडीवगनु युण्डवलेना ? (ए)

अ.

पन्नगशयन ! पेद्दलस्वभाव मिट्लुण्डग बागुग नन्ने नी (ए)

च.

१. चीकटि चेननु गासि जेंदि यी
लोकुलु सकल व.र्ममुलकै मन
राक कोरकु जूचेदरनि तेलिसिवि
भाकरुडु मदिनि
प्राकटमुग ता रानु चेलु ननि
व्याकुलुडै अति वेगमुनन्तु
वेकुव जामुन तोषमु कालगनु
ता करुण नरुणुनि बनुप लेदा (ए)

२. नीरु रेक सज्जनगणमुलु मन
दारिनि जूचेरनुचु देलिसि का-
वेरितानु रानु जेलु ननुचु वि-
चार हृदयुरालै,
सारेकु वच्चुननुचु सन्तोषमु
वीरुल केल्लनु गलग बडमटि
मारुत चंचलमुल बनिपि चलम
लूरजेय लेदा ? राम ! (ए)

३. मर्विंचिन या रावण बाधल
नोर्वलेवनु विभीषणुडु निन्नु
सर्वलोक शरण्यावन्दनमन, निर्विकारुडै नीवु
सर्वदा रक्षिंचेद ननुचु तो चेनु
सार्वभौम ! लङ्काधिपत्यमुन
सर्वज्ञुनि लक्ष्मणु निम्मनगा,
सर्वसन्नुत ! त्यागराजुनि (ए)

"ENNADŌ RAKSHINCHITĒ" (Sowrāshtram)

To infuse confidence in the people of the world that he will surely appear to dispel the darkness which envelopes it and remove their distress and inaction resulting therefrom, does not the Sun, out of compassion, send Aruna to herald his advent and thereby cheer them up?

To delight the hearts of all good people who, feeling the want of water, eagerly look along the river-bed for it and to assure them that she would really bless them, does not the Kāverī, sharing their concern, send in advance the western wind and start the springs?

In prospect of granting Lankādhipatyam to Vibhīshana, did you not magnanimously offer in advance, through the all-knowing Lakshmana, assurance of protection to Vibhīshana who sought refuge under you, unable to bear the torments of the arrogant Rāvana?

Should you, in variance with your behaviour as detailed above, having once before favoured me with your grace, act in this manner now (withholding actual protection from me)?

नारायणगौळ - 'इन्नाळु दयराकुन्न' - चापु

प.

इन्नाळु दयराकुन्न वैनवेमि ?
इपुडैन देलुपवय्य (इ)

अ

चिन्ननाट नुण्डि निन्ने गानि ने
नन्युल नम्मितिना ? ओ राम ! (इ)

च.

१. अलनाडु तरणि सुतार्तिनि दीर्पनु
वेलसि निल्वग लेदा ? अदियुगाक

बलमु जूप लेदा ? वानि नेर-
मुलकु दाळुकोनि चेलिमि जेसि पद-
मुल भक्तिनीयग लेदा नायन्दु नी (कि)

२. धन गजाश्वमुलु दनकु गलुग जेयु
मनि ने निन्नडिगितिना ? इंक ने
कनक मिम्मनिनाना श्री राम ! ना
मनसुन निनु कुलधनमुग सं-
रक्षणमु जेसितिगानि मरचितिना (इ)

३. तल्लि दंड्रि यन्न दम्मुलु नी वनि
युल्लमु रंजिल्ल बेदलतोनु
कल्लाडक मोल्ल सुममुल नी
चल्लनि पदमुल गोल्लाडुचुवेद-
जल्लितिगानि ; त्यागराजुनिपै नी (इ)

"INNĀLU DAYARĀKUNNA" (Nārayana Gowla)

What is the matter that your Grace has not been made available to me all these days ? Pray, tell me at least now. From my childhood I have reposed my faith entirely in you, and in none else. In the past did you not faithfully stand by Sugrīva and remove his distress ? Did you not show him a sample of your prowess only to convince him ? Did you not put up with his failings, overlooking them, make friends with him and vouchsafe to him in the end devotion to your holy feet ?

Did I ask you to give me gold, wealth, horses and elephants and did I ever utter an untruth ? I have never forgotten you. I have always cherished you in my mind as my family treasure.

I have always regarded you wholeheartedly as my father, mother and brothers. I have been worshipping your blessed feet with flowers.

शङ्कराभरणमु - 'एविधमुलनैनगानि' - आदि

प.

एविधमुलनैनगानि नन्नेलुकोन मनसुरादा राम ! (ए)

अ.

भाविञ्चि जूचुपट्ल नीवे-ग्रोववलेनु गानि वेरेव्वरु ?

च.

१. पावनरूप ! परात्पर ! नी
पाद सेवनु गोरिति यी
भूसुरुलनु नीवले करुणानिधियै
ग्रोचिन देवत लेवरुरा ? राम ! (ए)

२. दीनदयापर मूर्तिवि नीवनि
ने नेर नम्मितिरा ; अदिगाकनु
दानवगर्वविदारण ! नेनु सदा निनु
वेडितिरा ; राम ! (ए)

३. साक्षात्कारमुन नीवे ; नीदु क-
टाक्षमुलेक येवरु ब्रतिकिरि जग-
त्साक्षियैन जीवनजदळाय-
ताक्ष ! त्यागराजपक्ष ; ब्रिपुडे (ए)

"ĒVIDHAMULANAINA" (Sankarābharanam)

Won't you have the mind to bless me somehow? However deeply I may consider the matter, can I find anybody except you to protect me who panted only for the worship of your holy feet? Are there any Dēvatas who can protect holy people with mercy as you can? I have always firmly believed that you are the friend of the distressed and have constantly prayed to you. Who is there who could live without your grace? You are the witness of the whole Universe.

जिंग्ल – 'अनाथुडनु गानु' – आदि

प.

अनाथुडनु गानु ; राम ने ! (अ)

अ.

अनाथुडवु नीवनि निगमज्ञुल
सनातनुल माट विन्नानु ; ने (अ)

च.

निरादरवु जूचि, यी कलि
नराधमु लनेदरु
पुराणपुरुष ! पुररिपुनुत ! ना-
गराट्शयन ! त्यागराजनुत ! (अ)

"ANĀTHUDANU GĀNU" (Jingla)

Oh Rāma! I am not a destitute. I have heard the ancients, well-versed in the Vedas, say that you are the Supreme. The silly folk of the world, seeing that I have no support of man, call me destitute.

नाट – 'निन्ने भजन' – आदि

प.

निन्ने भजन सेयु वाडनु (नि)

अ.

पन्नगशायि परुल वेडलेनु (नि)

च.

स्नानादि जप तप योग-ध्यान समाधि सुखप्रद सी-
तानाथ ! सकललोकपालक त्यागराजसन्नुत (नि)

"NINNĒ BHAJANA" (Nāta)

Oh Protector of the Universe! I meditate on and worship you alone. I cannot bring myself to approach others. You bestow happiness on those who do snāna, japa, tapa, yōga, dhyāna, and samādhi.

बेगड — 'नी पद पङ्कजमुल' — आदि

प.

नी पद पङ्कजमुल-ने नेर नम्मिनानु (नी)

अ.

भूपालुल गर्वम्बु लणचु कोर
का परमेश्वरु चापमु द्रुंचिन (नी)

च.

१. कोपमुतो मुनु तापसि यिच्चिन
शापमुन नहल्य यनुदिनमु
चापराति तनुतार मोर्वनि
यापेनु गनि परितापमु दीर्चिन (नी)

२. वनरुहतुलितनयन संक्रन्दन
तनयुनि बाध सहिम्पनि विरो-
चन सुतु मदि गलिगिन भय मेगयग
घनतम दुन्दुभि बेनुतल द्रुन्निन (नी)

३ ज्यावरनुत ! ज्याजावर ! बिडौ-
जावरजा ! श्रितत्यागराज !
ज्यावराज रुद्रावनीसुर
भावनीय्य मुनि जीवना ! निशमु (नी)

"NĪPADA PANKAJAMULĒ" (Bēgada)

Oh Life of Sages ! I have always reposed implicit faith in the lotus of your holy feet. You have broken the bow of Siva to put down the arrogance of kings. You have relieved Ahalyā of the distress she had been undergoing in the form of a stone as the result of the curse administered to her by the wrathful sage Gautama. You have driven away the fear that took possession of the mind of Sugrīva who was unable to bear the torment of his brother, Vāli, by casting to the winds the body of Dundubhi.

पन्तुवराळि – 'निन्ने नेर' – रूपकम्

प.

निन्ने नेर नम्मिनानुरा ; ओ राम ! रामय्य (नि)

अ.

अन्नि कल्ललनुचुनाडि पाडि वेडि
पन्नगशयन ! ने चिन्न तनमु नाडे (नि)

च.

१. वेदशास्त्र पुराण विद्यलचे भेद
वादमुल दीरक भ्रमयु वारलजूचि (नि)

२. भोगमुलकोरकु भुविलो राजसम्मुन
यागादु लोनरिंचि यलयुवारलजूचि (नि)

३. ई जन्ममुन निन्नु राजि जेसिकोनलेक
राजिल्लरनि त्यागराज राज राघव (नि)

"NINNĒ NERA NAMMINĀNURĀ" (Pantuvarāli)

From my early days, convinced that everything in the world is unreal, I have placed my implicit faith in you and you alone, Oh Rāma! I have seen people learned in Vedas, Sāstras and Purānas stand bewildered at the undetermined religious controversies. I have seen people roam restlessly performing Yagas passionately for worldly enjoyments. I have come to the conclusion that unless one obtains your grace, one cannot thrive in life in this world.

आरभि – 'निन्ने नेर नम्मिनानु' – आदि

See above page 20

" NINNĒ NERA NAMMINĀNU " (Ārabhi)

Realising the futility of seeking protection of all and sundry, I have reposed my entire faith in you. Pray, protect me.

See above page 20

असावेरि — 'नम्मक ने मोस' — रूपकम्

प.

नम्मक ने मोस बोदुनटरा ? नटराज विनुत (न)

च.

१. दुर्विषयम्बुलु मनसुन-दूरकजेयु निनुनेर (न)

२. धन तनय कळत्रादुलु तनदनि बुद्धियीयनि निनु (न)

३. बोम्म रिंड्लु गानि नेरनम्मकु-भवमुनु यनु निनु (न)

४. नेम्मदि लेनि जनन मरणमुलु तोलगिञ्चु निनु (न)

५. इन्द्रियमुल काह्लाद करमिञ्चु रूपमुगल निनु (न)

६. रघुकुल रत्नमत्याग-राजार्चित पदयुग निनु (न)

"NAMMAKANĒ MŌSAPŌDU" (Asāvāri)

Oh Jewel of Raghu race ! Would I allow myself to be deceived without reposing my faith in you. Who would drive away from my mind all evil propensities, and make me regard wealth, family etc. of the toy house as not my own, and would free me from restless and ceaseless births and deaths, giving quietitude to the senses by your charming figure.

सावेरि — 'इन्तकन्न देल्प' — चापु

प.

इन्तकन्न देल्प तरमा जग

दीश्वर ने नी कितरमा नीतो (इं)

च.

१. नीटि लोनि राजीवमुरा राम

निनु नम्मि ब्रतुकु जीवमुरा (इं)

२. नीवे तन किहपरमु राम

निनु नम्मिन कापुरमु (इं)

३. घनमुनु गोरु चातकमु रीति
गाचिति तन हृत्पातकमु (इं)

४. रजनीशु जूचु कुमुदमु रीति
राजिल्लु निनु जूड मुदमु (इं)

५. नी करुण राजयोगमु माकु
नी मयमे राजभोगमु (इं)

६. राघव शुभकर मूर्ति
त्यागराजु नीवाडनि कीर्ति (इं)

"INTAKANNA DELPATARAMĀ" (Sāvēri)

Oh Lord of the Universe! Is it possible to say more than this? Am I a stranger to you?

Just as water is essential for the sustenance of lotus, faith in you is imperative for my life. To me you comprise the earth and the heaven.

Mine is the life reposing faith in you just as the Chātaka bird eagerly longs for the cloud. I have been keeping my sinful heart in ardent expectance of you.

Just as the lily blooms at the sight of the moon, so do I on seeing your charming face.

Your grace is my royal fortune and to be full of you is the highest happiness. Oh Rāghava, Tyāgarāja's fame is that he is yours.

हुसेनि — 'रामा निन्ने' — आदि

प.
रामा ! निन्ने नम्मिनानु निजमुग सीता (रा)

अ.
कामजनक कमनीयवदन ननु-
काववे, कारुण्य जलधी ; (रा)

च.

१. सार ! सामादिवेदसार ! संतत-
बुधविहार राजितमुक्ता-
हार ! कनककेयूरधर सुगुण-
पारावार ! सुराराधितपद ! (रा)

२. धीरसुजनहृत्पंजरकीर ! नी पदभक्ति
माकीर ! मदनसुन्दरा-
कार ! दनुजसंहार ! दुष्टजनदूर !
रघुकुलोद्धारा ! उद्धार ! (रा)

३. राजराज वन्दित ! भूजानायक !
सुरसमाज ! श्रीकर ! त्याग-
राजमानस सरोज ! कुसुम ! दिनराज
पङ्क्तिरथराजतनय ! श्री (रा)

"RĀMA NINNĒ NAMMINĀNU" (Husēni)

Oh Rāma! I have relied only on you; you are the embodiment of grace and compassion. Pray, protect me and bless me with devotion to your holy feet

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NARMA

(playful liberty with Lord)

NARMA-STUTI

(praise playfully expressed)

रीतिगौळ - 'सीतानायक' - चापु

प.

सीतानायक श्रितजन पोषक
श्री रघुकुल तिलक ओ राम (सी)

च.

१. निरुपेद भक्तुल करिकोत बडलेक
गिरिपै नेकुकोंटिवो (श्री वेङ्कटगिरिपै) (सी)

२. अङ्कलापु जूचि रङ्कपुरमुन चे-
लङ्गुचु पण्डितिवो (रङ्गपुरमुन चेलङ्गुचु) (सी)

३. गाचिन भक्तुल जूचि या बलि ने
याचिम्प वेडलितिवो (याबलिने यचिम्प) (सी)

४. आशमिञ्चि निन्नाशु जेरे रनि
कीशुल जेरितिवो जेरेरनि कीशुलु वा जेरितिवो (सी)

५. जालितो वच्चु कुचेलुनि कनि गोपी-
चेलमु लेत्तितिवो (कनि गोपी चेलमु) (सी)

६. इङ्गित मेरिगि युप्पोङ्गुचु ब्रोचु
बङ्गारु दोरवैतिवो (ननु ब्रोचु) (सी)

७. नीगुणमुलु गुट्टु बागुग देलिसेनु
त्यागराजविनुत (देलिसेनय्य) (सी)

"SĪTĀ NĀYAKĀ" (Rīti Gowla)

Oh Sītānāyaka! Protector of refugees! Raghukula Tilaka!

Have you got upon the mountain unable to bear the worries caused by destitute devotees?

Have you run away to Srī Rangam and comfortably laid yourself down there, to prevent devotees approaching you with harrowing appeals?

Have you started going yourself abegging of Bali Chakravarti, seeing that you are likely to be troubled by devotees by begging of you?

Have you joined the company of monkies to keep out the devotees who, attracted by the beauty of your person, rush to you to have your company?

Have you stolen the sarees of the Gôpis, seeing that Kūchela (in tattered clothes) is approaching you for help to remove his poverty?

Have you become the blessed Lord to protect me with a melting heart, truly realising my condition?

I have now understood your real nature.

NARMA-PRĀRTHANA
(Prayer playfully expressed)

देवमनोहरी – 'कुल बिरुदुनु' – रूपकम्

प.

कुल बिरुदुनु बोचुकोम्मु रम्मु ; (कु)

अ.

इलगल भूदेव सुरादुल काधारुडगु नी (कु)

च.

निगमागमचर ! नीकु नित्य मङ्गळमु गल्गु

वगसेयकु राम ! वन्दित त्यागराज (कु)

"KULABIRUDU" (Dēvamanōhari)

Srī Rāma! Save the family trait of your Solar Race. You are the prop of all the pious souls of the world and of the Dēvās. You are pervading the Vedas and Āgamas. Do not do unbecoming acts. You will earn for yourself eternal prosperity.

कल्याणी – 'ए वरमडुगुदुरा' – रूपकम्

प.

ए वरमडुगुदुरा राम नि (ए)

अ.

पावनमगु नी पाद भजनमु सेयुटकैन

दोव लेबरमैनदि ; देवर ! यिंदुने (ए)

च.

१. श्री रघुवर ! सकलाधार ! नीमनमुन

कोरिन पनुलनु पदसारमुल ना मन.

सारग विड्डवनने, सारतर ! वैराग्यमु
सारेकु सततगति कुमारुनि पालैनदि (ए)

२. नीलघनाभ ! सदा कालमु नी भक्तुल
जालमुलनु गनि परिपालन जेयुचु, नी
पोलिकगा जूचु मेलुनगल सौख्यमु
बालुडगु रिपुघ्नुनि पालैयुंडग नि- (न्ने)

३. नी महिमलु विनगा नाममुनु दलचगा
भूमिनि पदरेखल नेमरकनु गनगा
तामरसनयना ! गुणधाम ! मनसु करगु
प्रेमरसमु भरतस्वामि पालै युण्डग नि (न्ने)

४. वारमु नीदु मनसु दारि ननुसरिंचुचु
नेरमुलेकनु आहार सुषुप्तुलनु नि-
वारणमुजेयु परिचारक भाग्य मलमु
कारियमु सुमित्र कुमारुनि पालै युण्डगनि (न्ने)

५. श्रीहरि ! भरितशरसमूह ! सदा निनु हृ-
द्रेहमुननु गनि दुर्दाहमुलनु रोसि वि-
वाहनुडु नीवनु मोहम्बुननु मरचि
सोहमनु सुखमु वैदेहि पालै युण्डग (न्ने)

६. ई जगतिनि गल सुखराजिनि मरिनिर्जर
राजपथम्बुलने नी जन्ममु नडुगनु
राजवदन ! त्यागराजुनि मदिकेप्पुडु
राजपथमुलैते जयमौ गानि (ए)

" ĒVARAMADUGUDURĀ " (Kalyānī)

Oh Rāma! What boon shall I ask you? I could not have even the privilege of worshipping and meditating upon your holy feet.

The determination not to give up, on any account, the task of carrying out the work that you think of, nor to give

up your blessed feet themselves, has become the monopoly of Ānjanēya.

The supreme happiness of looking after the welfare of hosts of your devotees, and doing it as well as you would do, has been appropriated by the youngster—your brother Satrughna.

The ecstatic loving devotion which longs only to hear of your glories, which desires ever to chant your holy name and which seeks to see diligently the footprints of your blessed feet on the earth, has become the sole possession of Bharata.

The rare fortune of incessantly serving you, knowing fully and following closely the trend of your mind and giving up food and sleep, has exclusively gone to Lakshmana.

The bliss of identity with you, transceding body-consciousness, discarding evil tendencies and realizing you always in the heart as the Lord Himself, has been solely reserved for Sītā.

I shall not ask in this life for the comforts of this world or even for the status of Indra. If the royal path of Devotion is vouchsafed to Tyagaraja, that will be a real triumph for him.

रीतिगौळ -- 'बडलिकदीर' -- आदि

प.

बडलिकदीर पव्वळिंचवे (ब)

अ.

सडलनि दुरितमुनु तेगगोसि-सार्वभौम साकेतराम (ब)

च.

पङ्कजासनुनि परितापमु कनि
पङ्कजाप्तकुल पतिवै वेलसि
पङ्कजाक्षितो वनमुन केगि
जिङ्कनु वधियिञ्चि
मङ्कुरावणुनि मदमु नणञ्चि नि-
श्शङ्कुडगु विभीषणुनिकि बङ्गारु
लङ्क नोसगि सुरुल ब्रोचिन निष्क-
लङ्क ! त्यागराजनुत राम (ब)

"BADALIKA DĪRA" (Rītigowla)

Oh Lord of the Universe! Sāketā Rāma! To get refreshed pray, lay yourself down in the lotus of Tyāgarāja's heart after cleansing it of impurities of sin. Moved by compassion at the distress of Brahma, you took your birth in the Solar race, went to the forest with Sītā, killed Marīcha in the form of deer, conquered the wicked Rākshasa, Rāvana, gave Lanka to Vibhīshana of firm faith and afforded protection to the gods.

सारङ्ग – 'एमि दोव बल्कुमा' – आदि

प.

एमि दोव बल्कुमा यिकनु ने-
नेन्दु बोदु ? श्री राम ! (ए)

अ.

रामदासुवले नैते सीता-
भाम मन्दलिञ्चुनु नीतो ; तन- (के)

च.

दट्टि गट्टि करमुन शरचापमु
बट्टि मूलबलमुल रावणु तल

गोट्टि निल्व नावेळ त्रिमूर्तुलु
गोरि नुतिम्पग
नट्टि वारि केदुरु बल्कि राजुकु
पट्टि यनग नीकु नादुपै दय
बुट्ट कारणं बेमि ? देलिसे ; वर-
भोगिशयन ! त्यागराजनुत ! तन- (ए)

" ĒMIDŌVA BALKUMĀ " (Sāranga)

Oh Srī Rāma ! Pray, tell me what way is there for me to follow ? Where could I go ? Had I been like Rāmadās, Sītā Devi would have spurred you on to go to my succour. When Rāvana and his reserve forces were destroyed by you, Trūmūrties were superbly praising you, while I on the other hand gave you only a faint praise, considering you to be only a king's son. How can I, therefore, expect any kind and considerate treatment at your hands ?

आरभि - 'ना मोरलनु विनि' - देशादि

प.

ना मोरलनु विनि येमर वलेना ?
पामर मनुजुललो ओ राम ! (ना)

अ.

तोमर नाराचमुलै मनसुकु
दोचेना ? भक्तपाप विमोचन ! (ना)

च.

१. इभ राजेन्द्रुडु येकुवैन
लंच मिच्चिन देमिरा ?
सभलो मानमु बोवु समयम्बुन
सति येमिच्चेनुरा ओ राम (ना)

२. भागवताग्रेसररसिकावन !
जागरूकुडनि पेरे

रागस्वरयुतप्रेम भक्तजन-
रक्षक ! त्यागराजवन्दित ! (ना)

" NĀMORALANU VINI " (Ārabhi)

Oh Rāma ! Having heard my plaintive appeals, should you forget me among these worldly rustic people ? Did my appeals appear to your mind as sharp weapons like Thōmara and Nārācha? Still you are the redeemer of devotees of their sins. What heavy bribe did Gajēndra give you, what did Draupadi give you when her modesty was about to be outraged in the open court ? You are known as the over alert one, the protector of the good and real devotees, specially of those, whose devotion is heightened by their knowledge of music.

सावेरि – 'दरिद्रापुलेक वेडिते' -- देशादि

प.
दरिद्रापुलेक वेडिते-दयरा देमो ? श्री राम ! (द)

अ.
करिधनमुलु गलिगिते-करणिंचि ब्रोतुवेमो ? (द)

च.
अलनाडु निर्जरवैरि बालुनि जूचि ब्रोचितिविगानि
वलचि पदमुल नम्मिते वरमी दोचेना ? त्यागराजु (द)

" DARIDĀPULĒKA " (Sāvēri)

I do not know why I could not get your grace when I pray to you helplessly.

Probably you will show mercy to and protect one, if he had wealth at his command. In the past, you protected Prince Prahlāda, though he was the son of your inveterate enemy. But when I have clung to your holy feet with true devotion, did it ever occur to you to bless me with a boon ?

सुरटि — 'रामचन्द्र नीदय' — देशादि

प.

रामचन्द्र नीदय ! राम येलरादय (रा)

अ.

कामकोटिसुन्दरा ! करधृतमन्दर !

प्रेममीरसुन्दर, बिलुव राक युन्दुरा ? (रा)

च.

१. काननम्बु तापमो-कैकमीदि कोपमो ?

नेनु सेयु पापमो-नीकु शक्ति लोपमो ? (रा)

२. आडुदन्न रोसमो-अलनाडुपासमो ?

मेडलेनि वासमो-मेमु सेयु दोसमो ? (रा)

३. कल्लैन नेयमा-कंटे नीकु हेयमा ?

तल्लडिल्ल न्यायमा ? त्यागराजगेयमा ! (रा)

" RĀMACHANDRA NĪDAYA " (Surati)

Oh Rāmachandra ! Why does not your grace come to me ? When I call you with affection and love, why should you not come before me ?

Can the reason be fatigue of forest life, anger on Kaikā or my own sins or want of your capacity ? Can it be indignation at your having been called a woman, or the starvation forced on you in the past, or forced cottage life, or my misdeeds ? Can it be false friendship ? Or, are you vexed at my very sight ?

Is it fair that I should be teased like this ?

सारङ्ग — 'मामव रघुराम' — रूपकम्

प.

मामव ! रघुराम !

मरकतमणिश्याम ! (मा)

अ.

पामरजनभीम पालित सुत्राम ! (मा)

च.

१. दुरितंबुलु बोदु-दुनुम मनसु राडु ; (मा)

२. कलशाम्बुधि लोन-करुण करगि बोयना ? (मा)

३. विनु मरि समरमु ना-विधि शरमु विरिगेना ? (मा)

४. कल सत्यमु, सुगुण ! काननमुन निल्चेना ? (मा)

५. दिव्य ! नरापघन ! देवत्वमुबोयेना ? (मा)

६. राजाधिप ! त्यागराज विनुत ! बाग (मा)

"MĀMAVA RAGHURĀMA" (Sāranga)

I cannot myself get rid of my sins, and you will not have the mind to destroy them. Has your store of mercy been washed away by the ocean. Is your arrow broken in the battle-field ? Have you left off in the forest your truthfulness ? Having taken a human form, superb though, have you lost your divinity ? Pray, protect me.

मध्यमावति – 'अडिगि सुखमु' – रूपकम्

प.

अडिगि सुखमु लेव्वरनुभविंचिरिरा !
आदिमूलमाराम! (अ)

अ.

सडलनि पाप तिमिरकोटिसूर्य !
सार्वभौम सारसाक्ष ! सद्गुण नि- (न्न)

च.

१. आश्रयिञ्चि वरमडिगिन सीत
यडविकि बोनाये ;
आशरहरण ! रक्कसि इष्टमडुगु
नपुडे मुक्कुपोये ओराम ! नि- (न्न)

२. वासिग नारदमौनि वरमडुग
वनितरुपुडाये

आशिंचि दूर्वासुलु अन्नमड्डुग
अपुडे मन्दमाये ; ओ राम नि- (न्न)

३. सुतुनि वेड्डुक जूड देवकियड्डुग य-
शोद जूड नाये ;
सतुलेल्ल रतिभिक्षमड्डुग वारिवारि
पतुल वीडनाये ; ओ राम नि- (न्न)

४. नीके दय बुट्टि ब्रोतुवो ! ब्रोववो !
नी गुट्टु बयलाये ;
साकेतधाम ! श्री त्यागराजनुत-
स्वामि ! येटिमाय ! ओ राम नि- (न्न)

" ADIGI SUKHAMU " (Madhyamāvati)

Who has enjoyed pleasures by asking you for them, Oh Primordial Power and Lord of the Universe ? Destroyer of sins !

Sītā, who was so closely attached to you, had to go to the forests.

When Sūrpanakā expressed her desire to marry you, you had her nose cut off instantaneously.

When Narada wanted to know the Lord's Maya, he was himself transformed into a woman:

When Dūrvāsa asked for food, he not only lost his hunger, but became dull with a full stomach, loathing food.

When Dēvakī desired to enjoy the plays and pranks of a son, you let Yasōda have it.

When gōpīs desired to have you as their Lord, you made them leave their own husbands. Oh! What a mystery! Your ways are now clear to me.

You yourself must take compassion on me.

32

NARMA-RŌSHŌKTI

(Remonstrance playfully expressed)

दर्बारु — 'एदि नी बाहु बल' — आदि

प.

एदि नी बाहु बल पराक्रम-मेन्नाळ्ळ केन्नाळ्ळु ? (ए)

अ.

आदिदेव निजदासुलकु गन-नासयुण्डग-करिवरद (ए)

च.

१. करमुन मेरयु शरचापमु या-कलि गोनलेदा ?
मुरहर शोणितपानमु बहुदिन-
मुलु गालेदा ! वादा (ए)

२. सरस भूसुरुल बाधलु विनि रोसमु रालेदा ?
मोरलिडगा योगनिद्दुर निलिपि
मोमु जूप रादा ? वादा ? (ए)

३. वरसदप्पु बुद्धुलु नीचुलकु वच्चिनदि तेलियदा
वेरपुलेक दिरिगेरु चालनुचु
वेगमे, श्री त्यागराज सन्नुत ! (ए)

" ĒDINĪ BĀHUBALA " (Darbār)

Have not the troubles of the pious and the devout reached your ears and set you indignant ? Should you not in response to their piteous cries stop your Yōganidra and show them your face (to comfort them) ? Are you not aware that low men have begun to indulge in unrighteous conduct ? Oh Lord ! It is enough ! Stop the fearless depredations of these men. Your true devotees are panting to see you. The world has not seen your martial prowess in action for long. Have not your shining bow and arrow become hungry ? Have they not been blood-thirsty too long ? Is this a matter for disputation ? Do come soon.

NARMA LĪLĀVARNANA

(Lord described playfully)

यदुकुलकाम्भोजि - 'एतावुन नेर्चितिवो' - देशादि

प.

एतावुन नेर्चितिवो राम-येन्दुकिंत गासि (ए)

अ.

सीता लक्ष्मण भरत रिपुघ्न

वातात्मजुलतो नाडु नाटकमु (ए)

च.

आलु वज्राल सोम्मु लडिगिरो

अनुजुलु दलि दड्रु लन्न मडिगिरो ?

शीलुलैन वर भक्तुलु बिलचिरो ?

चिरकालमु, त्यागराजनुत ! नी

" ĒTĀVUNA NĒRCHITIVŌ " (Yadukula Kāmbhōji)

Where did you learn this drama which you enact with Sītā, Lakshmana, Bharata, Satrughna and Anjanēya? For what purpose are you taking all this trouble? Did your wife ask of you diamond ornaments, or did your brothers and parents want food? Did your pious devotees invite you?

SVAYŌGYATĀKAṬHAṆA

(His own claims & qualifications)

श्रीरजनि - 'भुविनि दासुडने' - देशादि

See above page 293

" BHUVINI DĀSUDAṆĒ " (Srīranjani)

Well-treated or ill-treated by my compeers, I have held fast to your blessed feet as my sole refuge. Have I

uttered anything false in the great desire of being your servant?

See above pages 292—293

सौराष्ट्रम् — 'नीवे नन्नेड जेसिते — रूपकम्

See above pages 290—291

"NĪVĒ NANNEDA JĒSITĒ" (Sowrāshtram)

If, knowing my mind, you yourself abandon me, to whom could I appeal?

I have taken a resolve that I should always keep the company of the pious and the good, and chant Thy holy Name.

See above pages 291—292

शङ्कराभरणम् — 'राम निनुविना' — रूपकम्

प.

राम निनुविना ननु रक्षिम्प नोरुलगान (रा)

च.

१. तल्लि तंड्रि अन्न तम्मुल्लु दैवमु नीवनि
युल्लमुननु अन्निटनिनु चल्लग बागुग जूचेद (रा)

२. पावन नी भक्ति सदा-पालिञ्चुनु मोक्षमोसगु
मावर नी सन्निधिनि प्रमाणमु जेसिपल्केद (रा)

३. सत्व गुणम्बुननु युपा-सन मोनरिञ्चिरि पेद्दलु
तत्वमु देलिसेनु निक भव-तरणोपायमु नीवनि (रा)

४. लोकुल्लु निजदासुल्लु गनि-लोपड्डुडु रसूयलतो
श्रीकर निनु दूषिञ्चिन-चेडि पोयेरुगानि (रा)

५. कोरिन कोरिक लोसगेड्ड-श्री रमणा निन्नश्शमु
जेरिति शरणनुकोंटिनि-श्री त्यागराजनुत (रा)

" RĀMA NINNU VINĀ " (Sankarābharanam)

Rāma ! I don't see any one else but you who could protect me. I have been regarding you at heart as my father, mother, brother, and my very God and have been seeing you in everything. I have been cherishing to you deep devotion, which saves people and vouchsafes salvation. This, Oh Lord of Lakshmi ; I solemnly affirm in your presence.

Great men in the past have worshipped you in the Satvic way. By following that path, I have understood the truth that you alone are the means with which to cross the ocean of Samsāra.

Worldly-minded people look at your true dovotees with feelings of envy. They will ruin themselves if they abuse you. You fulfil the desires of devotees. I have accordingly approached you and sought your refuge.

आरभि — ' पलुकवेमि पतितपावन ' — त्रिश्रलघुवु

प.

पलुकवेमि पतितपावन करुण
जिल्कवेमि सुजन जीवन (ब)

च.

१. ओर्चिन ताप मार्चिन अज्ञलार्चिन एन्तनेर्चिन (ब)

२. दलच्चिन निन्नु गोलिच्चिन येन्त-वलच्चिन बाग पिलिच्चिन (ब)

३. देलिपिन मनसु निलिपिन पूज-सलिपिन मतमु कलिपिन (ब)

४. गांचिन निनुभजिञ्चिन मुदमु-वंचिन युरमुन नञ्चिन (ब)

५. पट्टिन येन्ततिट्टिन निन्नु-जुट्टिन पदमु बट्टिन (ब)

६. आडिन निन्नुपाडिन येन्त वेडिन कोनियाडिन (ब)

७. कोरिन मरुगुजेरिन निन्नु-दूरिन येन्तपोरिन (ब)

८. तेलिसिन बुद्धिगलसिन जूचि-सोलसिन पेरु देलिसिन (ब)

९. म्रोक्किन नीचे जिक्किन येन्तो-सोक्किन नीके दक्किन (ब)

१०. नागराज शयन वेग रा श्री-त्यागराजनुत घृणासागर (ब)

"PALUKAVĒMI PAṬITAPĀVAṆA" (Ārabhī)

Oh Redeemer of the fallen ! How is it that you do not talk to me, nor show me even a little of your grace, though I endure any amount of distress, though I weep and cry aloud, though I study much, though I meditate on you much, though I serve you ardently, though I love you much, though I earnestly entreat you to come, though I represent to you my condition, though I fix my mind in you, though I offer worship to you, though I act in accordance with your dictates, though I see you and sing in praise of you, though I subdue my arrogance, though I instal you in my heart, though I hold you fast, though I abuse you much, though I keep myself always around you, though I take shelter in your feet, though I speak and sing of you, though I implore you much, though I praise you, though I desire you fondly, though I take refuge in you, though I slander you, though I fight with you much, though I understand you well, though I gain wisdom, though I see you and get enraptured, though I know the real significance of your holy name, though I prostrate before you, though I allow myself to get into your grip, though I pine for you much, though I feel I am entirely yours ?

Oh Ocean of Mercy ! Come to me quickly.

बलहंस - 'राम सीताराम' - आदि

प.

राम सीताराम राम राज तनय राम दशरथ
राम सीताराम राम रघुकुलाब्धि सोम (रा)

च.

१. उरगमुलु पेनगि नट्लुन्नदि ना मनसु
करुणजेसि कण्ट जूचि करमु बट्टु राम (रा)

२. सत्सति पति सेव जेयुचन्दमुन नामनसु-
उत्सवमुलु जेयुट कुप्पोङ्गेनु राम (रा)

३. कल्पभूजमुन तीग कट्टु रीति मनसु
कल्पमु लेन्नैन विडिचि कदलदु श्री राम (रा)

४. अद्वैत सांराज्यमु लब्बिनट्टु राम
सद्वैराग्यमु निधियु सायुज्यमे राम (रा)

५. आगम निगममुलकु नर्थमिदि राम
त्यागराजुचे जेयिञ्चि भोगमन्दु राम (रा)

"RĀMA SĪTĀ RĀMA" (Balahamsa)

Oh Sītā Rāma! My mind feels as though snakes had coiled round it. Pray, have mercy on me and take me by the hand. Just as a chaste wife delights in serving her Lord, my mind rejoices to celebrate your festivities. Pray get them done by Tyāgarāja and be happy. Just as a creeper twines round Kalpa tree, my mind is inseparably attached to you and will not leave you even for ages. This is the nature of Advaitic realization, real detachment, and salvation itself. This is the essence of the Vedas.

भैरवि – 'आनन्द मानन्दमायेनु' – आदि

प.

आनन्द मानन्दमायेनु ब्रह्मानन्द
नित्यानन्द सदानन्द पर (आ)

अ.

आनन्द मानन्द मानन्द मानन्द मायेनु (आ)

च.

१. श्री राम ने धन्युडनैतिनि आनन्द
नीरधिलोन नीदनैतिनि राम
सारेकु नी वाडनि पेरु गल्गुगनैति (आ)

२. आनाटि मोदलु निन्नु वेडिति
दुष्टमानवुल चेलिमि वीडिति ना
मानमे नीदु भार-मनुचुनु दलचिति (आ)

३. पापमुलकु भयमन्दितिहृ-
त्तापमुलेल्ल चल्लजेसिति राम
नी पाद मुरमुन नुञ्चि ध्यानिञ्चग (आ)

४. कलिकि यासलु रोसिनारमु यी
कलिनि श्रुतुकु नामसारमु यिट्लु
पलिकि पलिक तोलगि-बाय विचारमु (आ)

५. इललो सुखमु लेमायेनु यण्टे
कलगन्न भाग्य चन्दमायेनु निन्नु
कोलिचि ध्यानिञ्चि तेलुसु-कोण्टि नी मायनु (आ)

६. नीयन्दमुनु गनि सोक्किति नेड-
बायनि प्रेमचेत जिक्किति ना-
प्रायमुलेल्ल नी-पालु जेसि म्रोक्किति (आ)

७. नलुवकैननु निन्द्रुकैननु जन्द्र
कलनु धरिञ्चु वानिकैननु राम
दलचिनदेल्ल जेप्पतरमा नोटिकिरादु (आ)

८. अन्यमुगा जूडदोचेना गनुक
धन्योहमनि पल्क योचना मू-
र्धन्युलैन भक्तानु-धान्त विरोचना (आ)

९. राजस गुणमुनु मानिति राम
नी जपमुनु मदि बूनिति त्याग-
राजु चेसिन पुण्य-राशि यनि येञ्चिति (आ)

' ĀNANDAMĀNANDAMĀYENU " (Bhairavi)

Oh Rāma! By installing your holy feet in my heart and meditating upon them, I have become blessed and am enabled to swim in the ocean of Eternal and supreme Bliss. From my early days, I have been praying to you. I have abandoned the company of bad people; and I have resigned myself and my honour to your care; I shudder at sins; and I have set at rest all the flaming passions of my heart. I have driven away sex desires and I have realized that the only salvatton for human existance in this age lies in the efficacy of your holy name. By constantly repeating this, I have dispelled all worries. I have put down my Rājasic tendencies. I have taken to your Japa in right earnest. I have found by discrimination that worldly comforts are as fleeting as the wealth one comes across in a dream. I have by prayer and meditation clearly understood the ways of your Māyā. I have become enchanted by your beauty and have been caught in your net by ceaseless love. I have spent all my years in humble dedication to you. It is not possible for either Brahma, Indra or Lord Siva to give expression to what they actually realise. That experience is beyond words. I have no hesitation in saying that I am blessed and it is the result of my accumulated merit. I am sure you will not regard me as a stranger.

गानवारिधि — 'दयजूचुट किदि' — आदि

प.

दय जूचुट किदि वेळरा; दाशरथे (द)

अ.

भववारण मृगेश जलजो-
द्भवार्ति हर! मञ्जुळाकार! ननु (द)

च.

मुनु नीवानतिच्चिन
पनु लासगोनि ने-
मनसारग निदानमुग स-
लिपनानु, वर त्यागराजाप्त! ननु (द)

" DAYA JŪCHUTAKIDI VĒLARĀ " (Gānavāridhi)

Oh Destroyer of fears! This is the time to bless me with your grace. I have sedulously carried out your behests with all my heart and steadiness.

जयनारायणी — 'मनविनि विनुमा' — आदि

प.

मनविनि विनुमा मरच समयमा (म)

अ.

कनुगोन गोरि दुष्कल्पन मानिति
कनिकरमुन निनु बाडुचुन्न ना (म)

च.

ओरुलकु हितमगु भावन गानि
चेरचु मार्गमुल जिंतिम्पलेनु;
परमदयाकर! भक्तमनोहर!
धराधिप करार्चित! त्यागराजु (म)

" MANAVINI VINUMĀ " (Jaya Nārāyanī)

Oh Repository of Supreme Mercy! Captivator of Devotees' hearts! Pray, listen to my appeal. This is no time to forget me. Imbued with the intense desire to have your

Darsan, I have banished evil thoughts from my mind and have been lovingly singing your glory. I have never entertained thoughts which will be injurious to others, but only those which do good to others.

हरिकाम्भोजि - 'रामनन्नु ब्रोवरा' - रूपकम्

प.

रामनन्नु ब्रोवरा-वेमको लोकाभि (रा)

अ.

चीमलो ब्रह्मलो-शिव केशवादुललो
प्रेममीर मेलगुचुण्डे बिरुदु वहिंचिन सीता (रा)

च

मेप्पुलकै कन्नतावु-नप्पु बडक बिरवीगि
तप्पु पनुलु लेक युण्डे–त्यागराज विनुत सीता ? (रा)

"RĀMANANNU BRŌVARĀ" (Harikāmbhōji)

Oh Rāma! Beloved of the world! How is it that you, who are reputed to abide lovingly in all beings from ant to Trimūrtis, do not come to protect me? I have not borrowed money and become indebted, to gain the approbation of people, nor am I given to wrong ways out of haughtiness.

सुद्धदेशि - 'रघु नन्दन' - देशादि

प.

रघु नन्दन ! राज मोहन !
रमिथिम्पवे ना मनसुन (र)

अ.

नगजा निलज नारदादि ह-
न्नाळिका निवासुडैन गानि ; श्री (र)

च.

चित्तमन्दु निन्नुंचि प्रेमतो-जिंतिचु सद्भकुल
चुत्तमोत्तमुलंचु ना मदि-नुंचि पूजिंच लेदा ?

तत्तरमु दीर्चु गारणम्बु नीवे
ताळ जाल निक त्यागराजनुत (र)

" RAGHUNANDANA RĀJAMŌHANA " (Suddha Dēsi)

Oh Raghunandana of kingly charm who dwells in the lotus-hearts of Pārvatī, Hanumān and Nārada! Pray, cheer up my mind. Have I not consistently regarded those pure devotees, who instal you in their hearts and keep constantly meditating upon you, as the greatest of beings, and have I not been worshipping them wholeheartedly? You alone can remove my distress. I cannot bear it any longer.

BHAKTA SŌDHANA

(His trials)

(see also under Roshokti)

आरभि — 'साधिंचेने' — आदि

प.

साधिंचेने ; ओ मनसा ! (सा)

अ.

बोधिंचिन सन्मार्ग वचनमुल
बोंकुजेसि ता बट्टिनपट्टु (सा)

च.

समयानिकि दगु माट लाडेने (सम)

स्वरसाहित्य यतुकडलु

१. देवकि वसुदेवुल नेगिंचिनट्टु (सम)

२. रङ्गेशुडु सद्गङ्गा जनकुडु
सङ्गीत साम्प्रदायकुडु (सम)

३. गोपी जन मनोरथ मोसङ्ग लेकने
गेलियु जेसेडु वाडु (सम)

४. वनितल सदा सोक्क जेयुचुनु
म्रोक्क जेसे ; परमात्मुडदियुगाक (सम)

५. यशोद तनयुडंचु मुदम्बुननु
मुद्दु बेट्टु नव्वुचुण्डु हरि (सम)

६. परम भक्त वत्सलुडु सुगुण
पारावारुं डाजन्म मनघुडी कलि
बाधल दीर्चुवाडनुचु ने हृदाम्-
बुजमुन जूचु चुण्डग (सम)

७. हरे रामचन्द्र ! रघुकुलेश
मृदु सुभाष शेषशयन !
परनारीसोदराज ! विराजतुरग !
राजराजनुत ! निरामयापघन !
सरसीरुहदळाक्ष यनुचु
वेडुकोन्न नन्नु ता ब्रोवकनु (सम)

८. श्री वेङ्कटेश ! स्वप्रकाश ! सर्वोन्नत ! सज्जन-
मानसनिकेतन ! कनकाम्बरधर ! लसन्मकुट
कुण्डलविराजित ! हरे ! यनुचु ने पोगडगा
त्यागराज गेयुडु मानवेन्द्रु-
डैन रामचन्द्रुडु
सद्भक्तुल नडत लिट्लु नेने (सम)
यमरिकगा ना पूज गोनेने
यलुग वद्दनेने
विमुखुलतो जेर बोकु मनेने
वेत गलिगिते ताळु कोम्मनेने
दमशमादि सुखदायकुडगु श्री
त्यागराज नुतुडु चेंतराकने (सम)

"SĀDHINCHENĒ" (Ārabhī)

Oh mind! Śrī Rāma, belying the precepts he himself inculcated for treading the righteous path, has carried out what he wanted to and evaded coming to me, uttering words as suited the occasion. He similarly subjected Devakī

and Vasudēva to a number of trials. Without fulfilling the heart's desires of the Gōpīs, he taunted them. He (Paramātman) would always make women pine and bow to him. He would, posing himself as the child of Yasōdā, allow her to please herself by kissing him and would smile at her.

Though he was a lover of devotees, an embodiment of all virtues, and an eternally stainless one, when I was eagerly expecting that he would free me from the troubles of Kali age and when I was praying to him, chanting his glorious names, he evaded me without protecting me.

He appreciated and lovingly accepted my worship as being typical of a good devotee. He without coming to me, merely advised me not to be put out and not to seek the company of the godless brood and counselled patience in times of tribulation.

MANAS-SAMBŌDHANA
(Exhortation to Mind)

अठाण – 'चेडे बुद्धि' – आदि

प.

चेडे बुद्धि मानुरा (चे)

अ.

इडे पात्र मेवरो जूडरा (चे)

च.

भूवासिकि दगु फलमु गल्गु ननि
बुधुलु बल्क विनलेदा ? मनसा !
श्री वासुदेव सर्व मनुचुनु
चिंतिचरा ; त्यागराज विनुतुनि (चे)

"CHEDĒ BUDDHI" (Atāna)

Banish all evil mentality. Take care to see the really charitable one. Oh Mind! Have you not heard the wise say that each gets results according to his desires? Meditate constantly on the Eternal Truth that Srī Vāsudeva is everything.

विवर्धनि — 'विनवे ओ मनस' रूपकम्

प.

विनवे, ओ मनसा ! विवरम्बुग ने तेल्पेद (वि)

अ.

मनसेरिङ्गि कुमार्गमुन–मरि पोरलुचु चेडवलदे (वि)

च.

ई नडतलु बनिकिरादु ईश्वर कृप गलुग बोदु ;
ध्यान भजन सेयवे ; वर-त्यागराज मनविनि (वि)

"VINAVĒ ŌMANASĀ" (Vivardhani)

Oh Mind! Listen to my appeal. I am making it clear to you. Do not knowingly indulge in bad ways and get ruined. These ways will not serve you. They won't bring you the Lord's Grace. Do Dhyāna and Bhajana.

निमाररञ्ज — 'मनसा श्रीरामुनि दयलेक' — आदि

प.

मनसा श्रीरामुनि दयलेक मायमैन विधमेमि ? (म)

अ.

घन दुरितम्मुल कोट गट्टि ना कार्यमुलु चेरचितिवो ? (म)

च.

परदारल पर धनमुल कास
बडि चेडि तिरिगितिवो लेक
पर जीवात्मुल हिंसिञ्चितिवो ?
वर त्यागराजनुतुनि मरचितिवो ? (म)

"MANASĀ SRI RĀMUNI DAYALĒKA" (Māraranjani)

Oh Mind! Why is this sudden disappearance of Srī Rāma's grace? Have you raised an impregnable wall of sins around me and spoiled all my efforts? Have you turned wicked and roamed about, hankering after other peoples' women and wealth? Have you tormented other souls? Or have you forgotten Srī Rāma himself?

कल्याणी – 'भजरे रघुवीरम्' – आदि

See above page 7

"BHAJARĒ RAGHŪVĪRAM" (Kalyānī)

Have always in your mind Srī Rāma, the conqueror of Māyā, and worship him.

See above page 8

मल्यमारुतम् – 'मनसा येटुलो' -- रूपकम्

प.

मनसा ! येटुलोर्तुने ! ना-मनवि चेकोनवे ? ओ (म)

अ.

दिनकरकुल भूषणुनि-दीनुडवै भजन जेसि,

दिनमु गड्डपु मनिन नीवु विनवदेल ? गुण विहीन (म)

च.

कलिलो राजस तामस गुणमुल गलवारि चेलिमि

गलसिमेलमितिरुगुचु मरि-कालमु गडपक ने

सुलभमुगा कडतेरनु-सूचनलनु तेलिय जेयु

इलनु त्यागराजु माट-विनवदेल ? गुणविहीन (म)

" MANASĀ ETULŌRTUNĒ " (Malaya Mārutam)

Oh unworthy Mind! How can I bear this? Pray, listen to my counsel. Why are you heedless of my advice that you should always spend your days in worshipping Srī Rāma, the ornament of the Solar Race, in all humility and, that, instead of wasting time in associating with people swayed by Rājasic and Tāmasic tendencies, you should follow the easy and profitable method to attain salvation, which I have been urging on you?

कल्गड – 'समयमु येमरके' – आदि

प.

समयमु येमरके मनसा ! (स)

अ.

सुमतुलौ नरुलनु जेरि निज सुख मनुभविञ्चुटकु नीकिदि (स)

च.

अन्तरङ्गमुन गलुगु भयमुन
आन्तरिक भक्ति मार्गमु देलिसि
धान्त संरक्षकुडैन श्री
त्यागराज सन्नुतिनि जूड (स)

" SAMAYAMU ĒMARAKĒ " (Kalgada)

Oh Mind! Do not be inattentive. This is just the time for you to seek the company of the virtuous and the good and enjoy thereby real happiness. This is the time for you to overcome fear and learn the secret of Bhakti-Mārga and realise the immanence of the Lord, the Protector of the holy and the pious.

सावेरी – 'श्री राम रामा' – चापु

प.

श्री राम रामाश्रितुलमु गामा
नेरमा ब्रोव भारमा (श्री)

च.

१. मनसा नामाट विनि सारेकु -
मुक्ति गनुमी मंचिदनुमी (श्री)

२. पलुविध कर्मम्बुलयन्दु मर्ममु
देलुसुको हरिनि गलुसुको (श्री)

३. लोकुलु तमत्रोव येकमन्दुरु जेप्पु·
कोकवे मोसबोकवे (श्री)

४. माटिमाटिकि नूनेरोटि येद्दुलु तिरुगु
धाटिरा मतमेपाटिरा (श्री)

५. आमतमुलयन्दु नेममु स-
त्यमु येमरबोकु पामर (श्री)

६. गत्यन्तरमु लेदु प्रत्येकमुन जूडु
नित्युनि कृतकृत्युनि (श्री)

७. तोलिभव नाटकमुलजेयु पापमु
तोलगुनु सुखमु कलुगुनु (श्री)

८. ना दलपुन नुण्डु श्रीदुनि मनसेन्दु
मीदनो येवरि बोधनो (श्री)

९. जाड देलुसुकोनि वेडुकोन्न नन्नु
जूडडु माटाडडु (श्री)

१०. क्रोधलोभमुलतो बाधिंचिन या
राधनो लेक शोधनो (श्री)

११ सदयुनि चिरुनव्वु वदनुनि पदभक्ति
वदलनु एन्दु कदलनु (श्री)

१२. नेममुग तोलि नोमुन दोरिकिन
रामुनि जितकामुनि (श्री)

१३. शीलुनि सद्गुणशालिनि जूचुटे
चालुनु अन्यमेलनु (श्री)

१४. वलराज जनकुनि वलचुदुननि पेर
गोल्लुतुनु यमुनि गेल्लुतुनु (श्री)

१५. ना जयमुनु त्यागराजुनि राजाधि-
राजुनु गूर्तुं राजिनि (श्री)

" SRĪ RĀMA RĀMĀSRITULAMU GĀMĀ " (Sāverī)

Oh Rāma! Are we not your dependants? Do you see any fault in us? Is it too heavy a task to protect us?

Oh Mind! Listen to me, aim at and seek salvation. Regard it as the best course. Know the secret and significance of the various karmas.

Worldly men will assert that theirs is the only path. Don't follow it and get deceived.

It is easy for me to move on the beaten track, like the bull going round and round the oil crusher. Of what use is such a course?

While in that situation, don't give up principle and truth and be decieved.

There is no other way. See in solitude the Eternal One and the Doer of all deeds. You will be redeemed of the sins of your previous births and will be blessed with happiness.

I am thinking of the Lord, but his mind is somewhere else—I don't know at whose instigation.

When I am praying to him, studying fully his disposition, he would neither look at me nor talk to me.

Could it be probable that my worship is tainted with anger and miserliness? Or, is the Lord testing me?

I will not give up devotion to the lotus feet of the All-merciful One, nor give up hearing of him:

It is enough if I have a darsan of Srī Rāma, whom I got as the result of my worship in previous births—the conqueror of desires, the model of rectitude and the embodiment of all good qualities. Why need anything else ?

I would ardently love the Lord Vishnu, adore his holy name and conquer death.

With this victory I shall secure Tyāgarāja's King of Kings.

साम — 'एटुलैन भक्ति' — चापु

प.

एटुलैन भक्ति वच्चुटके यत्नमु सेयवे (ए)

अ.

मट्टुमाय भवमुनु मनदनि येंचक
वटपत्रशयनुनि पादयुगमुलन्दु (ए)

च.

१. विद्या गर्वमु लेल ? नीव-
विद्या वशमु गानेल ?
खद्योतान्वय तिलकुनि पुरमेल्ल
बुद्धियाशुग दोच देल ? ओ मनसा ! (ए)

२. राम नाममु सेय सिग्गा कारा-
देमि बल्कनु पुंटि बुग्गा ;
भामल्ल गरदाटक युण्डन जग्गा
पामर मेनु नम्मक नीटि बुग्ग (ए)

३. भोग भाग्युलन्दु निज
भागवतुलकौ नीपोंदु
त्यागराजवरदुनि नी यन्दु
बागुग ध्यानिञ्चु भवरोगमन्दु (ए)

"ETULAINA BHAKTI" (Sāma)

Oh Mind! Anyway try to have devotion to the feet of Lord Vishnu without becoming attached to the illusory Samsāra.

Why should you have pride of learning? Why should you subject yourself to ignorance? Why should you not have the resolve promptly to enjoy the presence of the Gem of the Solar Race in Ayōdhyā?

Are you ashamed to chant the name of Rāma? Is it improper to do so? You do not give a reply. Are you suffering from a wound in the mouth? Will it bring you glory, if you act up to the wishes of women? Fool! Trust not the body: It is but a water-bubble.

Wealth and enjoyments will be yours, if you associate with genuine devotees. Meditate on Tyāgarāja's saviour. It is the remedy for the disease of Samsāra.

MANGALĀSĀSANA

(Pronouncing blessing on the Lord in his devotion)

भैरवी — 'रक्षबेट्टरे दोरकु' — आदि

प॰

रक्षबेट्टरे दोरकु (र)

अ॰

वक्षस्थलमुन वेलयु-लक्ष्मी रमणुनिकि जय (र)

च॰

सीता करमुनु बट्टि चेलगिन दोरकु
वातात्मजुनिकि जेयि वशमैनदोरकु पुरु-
हूताद्युल रक्षिम्प बाहुजुडैन दोरकु, स-
ङ्गीत प्रिय त्यागराज गेयुडैन दोर, कैश्वर्य (र)

" RAKSHA BETTARĒ " (Bhairavī)

Let us protect our Lord in whose bosom shines Lakshmī, with the Victory charm.

Let us protect with prosperity-charm our Lord who shines with the divine Sītā as His spouse, our Lord who appeared with mighty arms to protect Indra and other Devas, our Lord who has his abode in the heart of music-loving Tyāgarāja.

KRITAJNATĀ

(Expression of gratitude)

तोडि - 'दाशरथी नीरुणमु' - आदि

प.

दाशरथी ! नीरुणमु दीर्प ना
दरमा ? परमपावन नाम ! (दा)

अ.

आशदीर दूर देशमुलनु
प्रकाशिम्प जेसिन रसिकशिरोमणि (दा)

च.

भक्तिलेनि कविजाल वरेण्युलु
भाव मेरुग लेरनि कलिलोन जनि
भुक्तिमुक्ति गल्गुननि कीर्तनमुल
बोधिञ्चिन त्यागराजकरार्चित ! (दा)

" DĀSARATHĪ NĪ RUNAMU " (Tōdi)

Oh Rāma! Is it possible for me to repay my debt to you ? To my heart's content you have made my glory shine in far-off countries.

Realizing that secular poets, devoid of devotion, are unable to grasp the important and real significance of your Swarūpa, you have come down to the world and blessed Tyāgarāja, with the inspiration and the capacity to compose divine songs that confer temporal and spiritual attainments.

ANUBHĀVAS & BHAKTIPRAKĀRAS

(Forms of Devotion)

Darsana—General

भैरवी -- 'कोलुवै युन्नाडे' - आदि

प.

कोलुवै युन्नाडे ; कोदण्डपाणि (को)

अ.

तोलिकर्म मणग जूतामु रारे
तोयजारि रोहिणि गूडिनरीति (को)

च.

मनसु रञ्जिल्ल सुरुतुलु
यणिमादुलु कोलुव, वेयिवन्ने
कनक शलाकनुगेरु सीता
कान्ततोनु त्यागराजनुतुडु (को)

"KOLUVAI" (Bhairavī)

To get rid of the effects of our Pūrva Karma, Oh devotees, let us all go and have the darsana of Srī Rāma, in his court shining with Kōdanda in hand. With attendant paraphernalia and with the golden hūed Sītā by His side, He shines like moon with Rōhinī.

Sravana

मध्यमावति -- 'राम कथा सुधा' -- मध्यादि

प.

राम कथा सुधारसपान मोक-राज्यमु जेसुने (रा)

अ.

भामामणि जानकि सौमित्रि
भरतादुलतो भूमि वेलयु सीता (रा)

च.

धर्माद्यखिल फलदमे मनसा !
धैर्यानन्द सौख्य निकेतनमे !
कर्मबन्धज्वलनाब्धि नावमे
कलिहरमे त्यागराजविनुतुडगु (रा)

"RĀMA KATHĀ SUDHĀ" (Madhyamāvati)

The drink of the nectar of the story of Rāma, who had come down to the Earth with Sītā, Sowmitri, Bharata and others, will secure for one a kingdom.

It will ensure for one, all the four purushārthas. It is the abode of courage and bliss. It will serve him as a craft to cross the burning ocean of Samsāra. It will destroy all sins.

Kīrtana

(Bhajana, Nāmakīrtana)

मुखारि - 'एलावतार' -- आदि

प.

एलावतारमेत्तुकोन्टिवि एमि कारणमु ? रामुडै (ए)

अ.

आलमुसेयुटका अयोध्य
पालन जेयुटका ? ओ राघव ! (ए)

च.

योगुल जूचुटन्दुका भव
रोगुल ब्रोचुटन्दुका ? शत-
राग रत्नमालिकलु रचिंचिन
त्यागराजुकु वर मोसगुटन्दुका ? (ए)

" ĒLĀVATĀRAM " (Mukhāri)

For what purpose did you incarnate as Rāma ? Was it to make war, Oh Rāghava, or to rule over Ayōdhyā ? Was it to enable yogis to have your darsana, or to save people who suffer from the disease of Samsāra ? Was it to grant boon to Tyāgarāja who had made for you a garland of gems of Kīrtanas in various rāgas ?

शुद्धबङ्गाळ — 'तप्पगने वच्चुना' — रूपकम्

प.

तप्पकने वच्चुना-तनुचुकु लम्पट ? नीकृप (त)

अ.

मेप्पुलकै कोप्पुलुगल-मेटि जनुल जूचि भजन (त)

च.

रूकलकै पैकि मञ्चि-कोकलकै याहारमुनकु
नूकलकै ध्यानिंचिति-त्यागराजनुति भजन (त)

" TAPPAGANĒ VACHCHUNĀ " (Suddha Bangāla)

The moment the Lord's grace fails one, he will surely be subjected to troubles. Bhajana done with the object of gaining others' approbation is bound also to bring one trouble. Similar will be the result in the case of Bhajana done for earning money, clothes, ornaments, provisions etc.

पूर्वकल्याणी -- 'परलोक साधनमे' - देशादि

प.

परलोक साधनमे मनसा ! (प)

अ.

स्मरलोभ मोहादि पापुलनु
स्मरियिंचके ; श्री राम भजन (प)

च.

जननादि रोग भयादुलचे
जगमन्दु गल्गु दुरासलचे
तनयादि बान्धवुल भ्रमचे
दगल नीदु त्यागराजनुतुनि भजन (प)

" PARALŌKA SĀDHANAMĒ " (Pūrvakalyānī)

Srī Rāma Bhajana conducted without the taint of lust, greed, annoyance, anger, etc., is surely the means for attaining salvation.

Such a Bhajana, which Tyāgarāja himself does, wards off fear, disease of rebirth, greed which is rampant in the world and the attachment to family and relations.

चक्रवाकम् - 'सुगुणमुले जेप्पुकोण्टि' - रूपकम्

प.

सुगुणमुले जेप्पुकोण्टि-सुन्दर रघुराम (सु)

अ

वगलेरुङ्गलेक यिट्टु वत्तु वनुचु दुरासचे (सु)

च.

स्नानादि सुकर्मम्बुलु वेदध्यानम्बु लेरग ;
श्रीनायक ! क्षमियुंचुमु श्रीत्यागराजनुत ! (सु)

" SUGUNAMULĒ " (Chakravākam)

Oh Raghurāma ! Not knowing your wily ways and in the fond hope that you yourself will will come here, I have

been singing the glory of your virtues. I am not conversant with the practice of karmas nor with the Vedic lore, nor Dhyāna. Oh Lord of Lakshmī! Pray, forgive me.

Smarana, Dhyāna

नागस्वरावळि - 'श्री पते नीपद' - आदि

प.

श्री पते ! नीपद-चिन्तन जीवनमु (श्री)

अ

ने परदेशि, नागासि-बापवे चनुवुनदय जेसि (श्री)

च.

राजाधिराज ! रविकोटि तेज ! पूजिचि निन्निन्द्रादुलुदि-
माजुले वेलय लेदा ? राजिल्लु श्रीत्यागराजुनिकि (श्री)

"SRĪPATĒ NĪPADA" (Nāgaswarāvali)

Oh Srīpati! Meditation on your holy feet is the very life and way to salvation to the bright-hearted Tyāgarāja.

I am a forlorn being. Pray, remove my distress with affection. Have not Devas like Indra attained their status by worshipping you?

केदारम - 'मरचु वाडना' - आदि

प.

मरचु वाडना ? राम निनु ! मदन जनक (ग)

अ.

मरकताङ्ग नीयोक्कमदिनेच्च वलदु (म)

च.

कानिमानवुलु गहणलेक नापै
लेनि नेरमु लेञ्चिन गानि

श्री निजमुग नाचेन्त जेरिनगानि
रानि नीदय त्यागराजनुत ! (म)

" MARACHUVĀDANĀ " (Kēdāra)

Can I ever forget you, the father of Madana? Oh emerald-hued Rāma! Don't think that I can. Unmindful of the cruel accusations of persons hostile to me, and even though Lakshmī be in my side, shower your grace.

Pada Sēvana

अमृतवाहिनि – 'श्री रामपादमा' – आदि

See above page 220

" SRĪ RĀMA PĀDAMA " (Amṛta Vāhini)

Oh Rāma's blessed feet! It is enough if I secure your grace. Come and make my mind your abode.

See above page 220

रामप्रिया – 'सन्देहमुनु' – देशादि

See above page 221

" SANDĒHAMUNU " (Rāmapriyā)

Oh Rāma! Pray, clear my doubt. Are your holy feet, worshipped by Nanda, great, or are your elegant sandals great?

See above page 221

बेगड – 'नी पदपङ्कजमुले – आदि

See above page 483

"NĪPADA PANKAJAMULĒ" (Bēgada)

Oh Life of sages ! I have always reposed implicit faith in the lotus of your holy feet. You have broken the bow of Parameswara to put down the arrogance of kings of the earth.

See above page 483

Archana, Mūrtipūja
Alankāra

हिन्दोळवसन्तम् – 'रार सीता' – रूपकम्

प.

रार सीतारमणी मनोहर ! (रा)

अ.

नीरजनयन ! ओक मुद्दीर, धीर ! मुङ्गल (रा)

च.

१. बङ्गारु वल्वल ने बागुग गट्टेदा मरि
शृङ्गारिंचि सेवजेसि कौगिट जेर्चेद ; (रा)

२. सारेकुनुदुट गस्तूरितिलकमु बेट्टेद ;
सारमैन मुक्ताहारमुल दिट्टेद ; (रा)

३ योगमु नीपै यनुरागमु बाडेद ; वे–
रे गातियेवरु ? श्री त्यागराजविनुत (रा)

"RĀRA SĪTĀ" (Hindōla Vasantam)

Oh Lotus-eyed one, do come before me and give me a kiss. I shall hug you to my bosom. I shall dress you well with golden clothes, beautify you with Kastūri Tilaka and brilliant pearl necklace; I shall serve you with love and regard, and shall affectionately sing to you with my mind fixed on you. Who is there for me but you ?

खरहरप्रिया — 'चेतुलार' — आदि

प.

चेतुलार शृङ्गारमु जेसि चूतुनु; श्री राम! (चे)

अ.

सेतुबन्धन सुरपति सर-
सीरुह भवादुलु बोगड, ना (चे)

च.

१. मेरुगु बङ्गारन्देलु बेट्टि
मेटियौ सरिग वल्वलु गट्टि
सुरतरु सुममुल शिकनिण्डजुट्टि
सुन्दरमगु मोमुन मुद्दुबेट्टि (चे)

२. मोलनु कुन्दनपु गेज्जलु गूर्चि
मुद्दुग नुदुटनु दिलकमु दीर्चि
यलकलपै राविरेकयु जार्चि
यन्दमैन निन्नुरमुन जेर्चि (चे)

३. आणि मुत्याल कोंडे वेसि
हवुसुगा परिमळ गन्धमु बूसि
बाणि सुरटिचे विसरग वासि
वासियनुचु त्यागराजनुतयानि रोसि (चे)

" CHĒTULĀRA " (Kharaharapriyā)

I shall decorate you with my own hands so beautifully as to elicit the admiration of even Brahma and other devotees and enjoy the sight myself. You will have golden anklets for your feet, high class golden clothes for your dress; your tuft will be decorated with sweet-smelling pārijāta flowers; your loins will have a girdle of golden beads; your forehead will be bedecked with a pendant of gems in the shape of the sun; your frontal tuft will be encircled with precious pearls and your body besmeared

with sweet-scented sandal paste. So made up to my heart's content, I shall kiss you and hug you to my bosom. Saraswatī will come and fan you then. In that exaltation I shall ejaculate " well-done ", " well-done ".

I shall thus cut asunder all my bondage.

Svāgata

यदुकुलकाम्भोजि – 'हेच्चरिकगा रार' – झम्प

प.

हेच्चरिकगा रार हे रामचन्द्र
हेच्चरिकगा रार हे सुगुणसान्द्र (हे)

अ.

पच्चविल्तुनि गन्न पालित सुरेन्द्र (हे)

च.

१. कनकमयमौ मकुट कान्ति मेरयगनु
घनमैन कुण्डलयुगम्बुलु गदलगनु
घनमैन नूपुर युगम्बु घल्लननु
सनकादुलेल्ल कनि सन्तसिल्लगनु (हे)

२. आणिमुत्याल सरुलल्ललाडगनु
वाणिपतीन्द्रुलिरुवरुस पोगडगनु
माणिक्य सोपानमन्दु मेल्लगनु
वीण पल्कुल विनुचु वेड्क चेल्लगनु (हे)

३. निन्नु जूडवच्चु भगिनि करम्बु चिलुक
मनसु रञ्जिल्ल नी महिमलनु बलुक
मिनुवासुलेल्ल विरुलनु चाल जिलुक
घन त्यागराजु कनुगोन मुद्दु गुलुक (हे)

" HECHCHARIKAGĀ " (Yadukulakāmbhōji)

Oh Rāmachandra! Come! Come in state, duly heralded!

You are yourself the father of Manmatha. Come with your shining golden crown, precious ear-ornaments, with the jingling of your anklets, to the delight of sages like Sanaka.

Come with your pearl-necklaces dangling, with Brahma and Indra praising your glory, gently ascending the steps set with precious stones, listening to the music of Vīna.

Come with the singing parrot on the hand of your sister, who has come to see you, with the celestial beings strewing flowers at you, enabling Tyāgarāj to enjoy the grand and gracious sight.

Naivēdya

तोडि — 'आरगिम्पवे' — रूपकम्

प.

आरगिम्पवे, पालारगिम्पवे (आ)

अ.

(रघु) वीर जनकजाकरपवित्रितमौ वेन्न पा- (ला)

च.

सारमैन दिव्यान्नमु-षड्रसयुत भक्षणमुल

दार सोदरादुलतो, त्यागराजविनुत ! पा- (ला)

"ĀRAGIMPAVĒ" (Tōdi)

Srī Rāma! Pray drink this milk. Accept this offering of butter and milk made holy by the touch of Sītā, and the delicious Chitrānnam and cakes to cater for the six varieties of tastes. Partake of them in company with Sītā, brothers and other Bhaktas.

खरहरप्रिया – 'विडमु सेयवे' – आदि

प.

विडमु सेयवे, नन्नु विडनाडकवे (वि)

अ.

पुडमितनय चेति मंचि-मडुपुलनुचु दलचि तलन्चि (वि)

च.

राजमान्युडौ सौमित्रि-रतनतम्मपडिग बट्टि
तेजरिल्ल निलिचिनाडु देव देव!
जाजिकायलु येलकुलु जापत्रि वक्क लाकुलु
राजराजवर! त्यागराजुप्रेमतो नोसङ्गे (वि)

"VIDAMU SĒYAVĒ" (Kharaharapriyā)

Pray, accept the pânsupâri and do not discard me. Accept this with all the spices, as from the hands of Sītā Devī, while Lakshmana, with all his royal dignity, holds the gem-bedecked spittoon in hand.

Archana

केदारगौळ – 'तुलसी बिल्व' – आदि

प.

तुलसी बिल्व मल्लिकादि-जलज सुम पूजल गैकोनवे (तु)

अ.

जलजासन सनकादि करार्चित!
जलदाभ! सुनाभ! विभाकर इ-
ज्जलेश हरिणांक सुगन्ध! (तु)

च.

उरमुन मुखमुन-शिरमुन भुजमुन
करमुन नेत्रमुन चरण युगम्बुन
करुणतो नेनरुतो-परमानन्दमुतो
निरतमुनु श्री त्यागराजु-निरुपाधिकुडै यर्चिंचु (तु)

" TULASĪ BILVA " (Kēdāra Goula)

Pray, accept affectionately the worship and *archana* of sweet-smelling Tulasī, Bilva, Malli and other flowers on the various parts of your body, which Tyāgarāja does always without worldly attachment.

मायामाळवगौळ – 'तुलसी दळमुलचे' – रूपकम्

प.

तुलसीदळमुलचे सन्तोषमुगा बूजिंतु (तु)

अ.

पलुमारुचिरकालमु-परमात्मुनि पादमुलनु (तु)

च.

सरसीरुह पुन्नाग चंपक पाटल कुरुवक
करवीर मल्लिका सुगन्धराज सुममुल-
धरनिवि योकपर्यायमु, धर्मात्मुनि साकेत-
पुरवासुनि श्रीरामुनि वरत्यागराज नुतुनि (तु)

" TULASĪ DALAMULACHĒ " (Māyāmālava Goula)

I have often and for long been cheerfully worshipping the holy feet of the Lord, the Dharmātma, with Tulasī leaves and occasionally with various sweet-smelling flowers.

Songs on Tulasī

मायामाळवगौळ – 'देवी श्री तुळसम्म' – आदि

प.

देवी ! श्रीतुळसम्म ! ब्रोचुट किदे समयमम्म ;. मायम्म ! (दे)

अ.

पावनी ! ब्रह्मेन्द्रादुलु नीभक्ति चे विलसिल्लिरट ; महा- (दे)

च.

नीवुलेक शंकरु मा रमणुडु नीरजादुलु नोल्लरट ;
नीवुलेक तीर्थमु सेविंचुट नीरनुचनु वेरायेनट
नीवुलेक वासुन श्रीहरि सरि निल्वक पोयेनट ;
नीवुलेक वनमालयनि पलिकिरा नी
सरियेवरे ? त्यागराजनुता महा- (दे)

" DĒVI SRĪ TULASAMMA " (Māyāmālava Goula)

This is the time for you to bless me. Oh Redeemer! Gods like Brahma and Indra have attained their greatness by using you in their worship of the Lord.

Sankara, Vishnu and other deities will not accept any offering which is not purified by you.

Without you, water will not be " Tīrtha ", but mere water.

Without you, Srī Hari could not be equally counter-balanced.

Without you, the Lord would not merit the appellation " Vanamāli ". Who is your equal ?

देवगान्धारि — 'श्रीतुलशम्म' — आदि

प.

श्रीतुलशम्म ! मायिंट नेलकोनवम्म
ई महिनि नी समान मेवरम्म ? बङ्गारुबोम्म ! (श्री)

च.

१. करकु सुवर्णपु सोम्मुलु वेट्टि
सरिगे चीर मुद्दु गुरियग गट्टि
करुण जूचि शिरुलनु योडिगट्टि
वरदुनि करमुननु बट्टि (श्री)

२. उरमुन मुत्यपु सरु लसियाड
सुरतरुणुल्ड निनुगनि कोनियाड
वरमुनुलष्टदिगीशुल्ड वेड
वरदुड्ड निनु प्रेम जूड (श्री)

३. मरवक पारिजात सरोज
कुरुवक वकुळ सुगन्धराज
वर सुममुलचे, त्यागराज-
वरद ! निनु पूजसेतु (श्री)

"SRĪ TULASAMMA MĀYINTA" (Dēvagāndhāri)

Oh Mother Lovely Tulasī! Take your abode in my house. Who is your equal in this world? Come with the Lord in hand, adorned with high class gold jewels, clad in lace sarees, with graceful looks, and spelling prosperity.

Come, adorned with pearl-necklaces dangling on you surrounded by damsels praising you, and by sages and rulers of the globe in all directions praying to you, while the Lord looks at you with love.

Oh Protector of Tyāgarāja, I worship you with all the sweet-scented flowers.

कल्याणी — 'अम्म रावम्म' — झम्प

प.

अम्म ! रावम्म, तुलशम्म ननु पालिम्पु
मम्म ! सततमु पदमुले नम्मिनानम्म ! (अ)

अ.

नेम्मतिनि नी विहपरम्मुलोसगुदु वनुचु
कम्म विल्तुनि तंड्रि गलनैन बायडट (अ)

च.

नीमृदु तनुवुनु गनि-नी परिमळमुनु गनि
नीमहत्वमुनु गनि-नीरजाक्षि
तामरस दळ नेत्रु-त्यागराजुनि मित्रु
प्रेमतो शिरमुननु-बेट्टु कोन्नाडट (अ)

"AMMA RĀVAMMA" (Kalyāni)

Oh Mother Tulasī! Pray come and protect me. I have always reposed my faith in your blessed feet.

Knowing that You confer both temporal and spiritual benefits, Srī Mahā Vishnu does not part with you even in his dreams.

In view of your soft body, of its fragrance and of your glory, the Lord adorns his head with you.

सावेरी - 'तुलसी जगाज्जननि' - रूपकम्

प.

तुलसी जगज्जननि ! दुरितापहारिणी ! (तु)

अ.

निलवरमगु नीसरि वेल्पुलु लेरट ब्रोवु मिकनु (तु)

च.

चरणयुगम्बुलु नदुलकु वरम वैकुण्ठमट ;
सरसिजाक्षि नीमध्यमु सकल सुरावासमट ;
शिरमुन नैगम कोट्टुलु चेलगुचुनुन्नारट ;
सरस त्यागराजादि वर भक्तुलु पाडेरट (तु)

"TULASĪ JAGAT JANANI" (Sāvērī)

Oh Tulasī, mother of the universe, destroyer of sins! No gods can equal you in steadfastness. Pray, protect

me. Your holy feet are veritable paradise for rivers. Your body is the abode of all angels; over your head shines all scriptures; and your praises are sung by Tyāgarāja.

Other Upachāras

भैरवी — 'उपचारमुल्नु' -- आदि

प.

उपचारमुलनु चेकोनवय्य, उरगराजशयन ! (उ)

अ.

चपलकोटिनिभाम्बरधर ! श्रीजानकीपति ! दयचेसि नादु (उ)

च.

१. कपट नाटक सूत्र धारिवै
कामित फलमुलोसगे राम
अपरिमित नवरत्नमुल पोदिगिन
यपरंजि गोडुगु नीके तगुनय्य (उ)

२. मेरुगु तीगल रीतिनि मेरसे
करकु बङ्गारु काड लमरिन
शरदिन्दु द्युति समानमौ चा-
मर युगमुल नीके तगुनय्य (उ)

३. जाजुल संपङ्गुल मरुवपु विर
याजुल कुरुवेरु वासनलनु वि-
राज मानमगु व्यंजनमु, त्याग-
राजविनुत ! नीके तगुनय्य (उ)

"UPACHĀRAMULANU CHĒKONAVAYYA" (Bhairavī)

Oh! Seshāsayī! Pray, graciously accept my worship. You who run the show of the Universe and fulfil the desires

of devotees, you alone deserve the emblems of royalty—the golden umbrella bedecked with precious gems, the chowries as brilliant as the moon of the Sarat season, with golden handles shining like lightning and the fan of sweet-smelling flowers.

हरिकाम्भोजि — 'लालि लालियनि' — आदि

प.

लालि लालियनि यूचेदरा वन-
मालि मालिमितो जूचेदरा (ला)

च.

१. देव देवयनि पिलचेदरा महानु-
भाव भावमुन दलचेदरा (ला)

२. राम रामयनि बलिकेदरा नि-
ष्काम कामरिपुनुत रारा (ला)

३. कोरि कोरि निनु कोलिचेदरा माय-
दारि दारि सद्भजनरा (ला)

४. राज राजयनि पोगडेदरा त्याग-
राज राजयनि श्रोक्केदरा (ला)

"LĀLI LĀLI YANI" (Harikāmbhōji)

Oh Vanamāli! With profound affection, I rock you in the swing addressing you as the Lord of Lords, King of Kings. I deeply implant you in my heart; passionately serve you, sing your praises and prostrate before you, realising that Bhajana alone is the path to reach you.

नीलाम्बरी — 'उय्याल लूगवय्य' — झम्प

प.

उय्याल लूगवय्य (उ)

अ.

सय्याट पाटलनु सत्सार्वभौम (उ)

च.

१. कमलजाद्यखिल सुरुलु निनु गोल्व
विमलुलैन मुनीन्द्रुलु ध्यानिम्प
कमनीय भागवतुलु गुण कीर्त-
नमुलु नालापम्बुलु सेयग (उ)

२. नारदादुलु मेरयुचु नुतियिम्प
सारमुलु बागविनुचु निनु नम्मु-
वारल सदा ब्रोचुचु वेद
सार सभलनु जूचुचु श्री राम (उ)

३. नव मोहनाङ्गुलैन सुरसतुलु
विवरमुग बाडग नाभाग्यमा
नवरत्न मण्टपमुन त्यागरा-
ज विनुताकृति बूनिन श्री राम (उ)

"UYYĀLA" (Nīlāmbarī)

Oh Srī Rāma who has taken the form adored by Tyāgarāja! Pray, enjoy the swing in the gem-bedecked hall with Brahma and other gods serving you, with pure-minded sages meditating on you, with bhāgavatas and bewitching celestial women singing, and sages like Nārada praising your glories. You honour with your benign look the congregation of the people learned in Vedic lore and unfailingly bless those who have taken shelter under you.

सुरटि - 'पतिकि हारती' - आदि

प.

पतिकि हारती रे सीता (प)

अ.

अति मृदुतर सत्वभाषणुनिकि
अखिलाण्ड नाथुनिकि सीता (प)

च.

१. बङ्गरुरङ्गु भुजङ्गुनिपैनि चे-
लङ्गुचुनु मरकताङ्गुडु मेरुगु ते-
रङ्गुन मेरयु तनयङ्गनतो पलु-
कङ्ग जूचि युप्पोङ्गुचु सीता- (प)

२. अङ्करतो निरुपङ्कल नीलिचि त-
लुकनि मेरयग चक्कनि मोमुन
चुक्कल रायनि मक्कुवतो सरि
मुक्केल कद्लग अक्कुन सीता- (प)

३. राज विभाकर राज धरामर
राज शुकाज विराजुलु चूडग
राजमानमगु गाजुलु घल्लन
राजित त्यगराज नुतुनिकि श्री- (प)

" PATIKI HĀRATĪ " (Surati)

Offer Nīrājana (Hāratī) to our Lord – the Lord of the universe, of sweet and mellowed speech – when he is seated on the golden-hued Sesha, conversing with his consort Sītā Devī of radiant beauty.

Standing on either side, let ladies with charming faces and shining ornaments offer the Hāratī to the delight of Devas and saints.

नीलम्बरी — 'लालि यूगवे मा' — रूपकम्

प.

लालि यूगवे मा–पालि दैवमा (ला)

अ.

लालि यूगवे नुनु-गालि दिण्डु पान्पुपैनि (ला)

च.

१. नम्मिन वेडुकमीर तम्मुल तोनु
कम्मनि विडमोसगु आ जनकात्मजतोनु (ला)

२. बोम्म देवर तण्डू भूमीशुलतोडनु
सम्मतमुन त्यागराजु सन्नुति जेयग (ला)

"LĀLI YŪGAVĒ" (Nīlāmbarī)

Oh my God! Swing delightfully on the bed of Ādisesha along with your brothers and Sītā. While she offers you betel and nut for the chew, the kings of the earth and Tyāgarāja adore you.

शङ्कराभरणम् — 'राम श्रीराम लालि' — आदि

प.

राम श्रीराम लालि (रा)

अ.

ऊगुचु घनश्याम ननु ब्रोवु लालि (रा)

च.

१. गाचि सेविन्तु लालि शेषतल्पमु
नूचि पाडुदु लालि
एकान्तमुन दाचि पूजिन्तु लालि
एवेळ निन्नु जूचि युप्पोङ्गेद लालि ओ वनमालि (रा)

२. चाला पालिन्तु लालि मीगडवेन्न
पालु आगिन्तु लालि

शय्यपै मल्लेपूलु परतुलालि
वरमैन वीडल निच्चेदलालि ओ वनमालि (रा)

३. वेदवेद्यमा लालि कन्नुल जूड-
वे दयानिधि लालि
नादुरमुन नी पादमुलुञ्चु लालि
श्रीत्यागराज मोदरूपमा लालि ओ वनमालि (रा)

" RĀMA SRĪ RĀMA " (Sankarābharanam)

Oh Srī Rāma, enjoy the swing on the Ādisesha and bless me! I shall rock you singing. I shall worship you in solitude and ever feel happy in your presence. I shall offer you cream, butter and milk. I shall spread jasmine flowers for bed and give you tender betel leaves. Oh Ocean of Mercy! Glance at me and place your feet on my bosom.

आहिरि - 'पूलपान्पुमीद' - त्रिश्रलघु

प.
पूल पान्पुमीद बाग पूर्ण पर्वलिञ्चु (पू)

अ.
नीलघनश्यामा हरे-निरुपम रामण्य मल्ले (पू)

च.
१. मधुशर्कर वेन्नपालु मरियारगिञ्चि
विधुमुख कम्मनि विडमुवेसि ननु कटाक्षिञ्चि (पू)

२ परिमळ गन्धम्बु मेन बागुगानु बूसि
मेरयग सुमहारमुलनु मेडनिण्डनु वेसि (पू)

३. आगमोत्तम मयिन शय्य नङ्गीकरिञ्चि
त्यागराज कृतमुलेल्ल तथ्यमनि सन्तोषिञ्चि (पू)

" PŪLA PĀNPU MĪDA " (Āhiri)

Oh Perfect One! Pray, rest well on this bed of jasmine flowers, after drinking honey and milk and chewing delicious pawn and after blessing me. Smear your body well with the sweet-smelling sandal paste and accept the bed prepared according to Vedic injunction, with the satisfaction that the worship of Tyāgarāja is genuine.

गोपिकावसन्तम् -- 'श्री राम राम' - आदि

प.

श्री राम राम राम-श्री मानसाब्धिसोम
नारायणाप्तकामा नळिनाक्ष पव्वळिञ्चु (श्री)

च.

१. पल्लवाधर वरेण्य पापेभसिम्ह धन्य
मल्लिका तल्पमन्दु माधव पव्वळिञ्चु (श्री)

२. धाराधराभदेह-ताराधिपानन सदा
नी राक कोरियुण्टि-श्री राम पव्वळिञ्चु (श्री)

३. जनक राजिट बुट्टि जानकि चेट्ट बट्टि-
कनकमौ सुरटि बट्टि-गाचिनदि पव्वळिञ्चु (श्री)

४. वर्णिम्पतरमु गानि-स्वर्णम्पु मेनु सीत
पूर्णमौ भक्तितोनु-पूजिञ्चु पव्वळिञ्चु (श्री)

५. आशुगाशन सुशयन-अम्भोज पत्रनयन
आशतो त्यागराजु-अर्चिञ्चु पव्वळिञ्चु (श्री)

" SRĪ RĀMA RĀMA " (Gōpikāvasantam)

Oh Srī Rāma! Pray, take your bed on this couch of jasmine flowers! I have been constantly praying for

your advent. Come hand in hand with the goldenhued Jānakī who worships you with perfect devotion. Tyāgarāja will lovingly do pūja to you.

मौळि — 'मेलुकोवय्य' — झंम्प

प.

मेलुकोवय्य मम्मेलुको राम (मे)

अ.

मेलैन सीतासमेत नाभाग्यमा (मे)

च.

१. नारदादुलु निन्नु कोरि नी महिम ल-
वारिगा बाडुचुन्नारिपुड्ड तेल्ल
वार गावच्चिनदि श्री राम नवनीत
क्षीरमुलु बागुग नारगिम्पनु वेग (मे)

२. फणिशयन यनिमिषरमणु लूडिगमुसेय
अणुकुवग निण्डारू प्रणुति जेसेदरु
मणिमयाभरणुलै यणिमादु लिड्डु
दीपमणुलु तेलुपायनु तरणिवंश वरतिलक (मे)

३. राजराजेश्वर भराजमुख साकेत
राज सद्गुण त्यागराजनुत चरण
राजन्य विबुधगण राजादुलेल्ल निनु
पूजिम्प गाचिना रीजगमु पालिम्प (मे)

"MĒLUKŌVAYYA" (Bhouli)

Oh Sītā Rāma! Pray, wake up to protect the universe! Sages like Nārada are singing your praises. It is already day-break. Rise to partake of butter and milk. Celestial women are humbly praying for opportunity to serve you.

The lights lit by siddhas, which have been shining brilliantly like precious stones, have become dimmed. Devas and kings are waiting to worship you.

सौराष्ट्म् - 'मेलुको दयानिधी' - रूपकम्

प.

मेलुको दयानिधी मेलुको दाशरथी (मे)

अ.

मेलुको यदानिधी-मित्रोदयमौ वेळ (मे)

च.

१. वेन्नपालु बङ्गारुगिन्नेलोने उञ्चिनानु
तिन्नग नारगिञ्चि तेटकन्नुलतो नन्नु ब्रोव (मे)

२. नारदादि मुनुलु सुरुलवारिजभवु डिन्दु
कळाधरुडु नी सन्निधिनेकोरि कोलुवुगाचिनारु (मे)

३. राजराजादि दिग्राजुलेल्लवच्चिनारु
राजनीति तेलिय त्यागराजविनुत नन्नु ब्रोव (मे)

"MĒLUKŌ DAYĀNIDHI" (Sowrāshtram)

Oh Lord of Mercy! Rise! It is time for the sun to rise. I am offering in a golden cup butter and milk. Pray, accept them and bless me with your benign looks. Sages like Nārada, Devas, Brahma, and Lord Siva are waiting to pray to and serve you. Kubēra and rulers of the globe in all directions have come to learn statecraft from you.

तोडि - 'कोलुवमरेगद' - आदि

प.

कोलुवमरे गद ? कोदण्डपाणि (को)

अ.

नलुवकु, बलुकुल चेलियकु, रुक्मिणिकि,
ललितकु, सीतकु, लक्ष्मणुनि करुदैन (को)

च.

१. वेकुवजामुन वेलयुचु दंबुर
जेकोनि, गुणमुल जेलुवोंद बाडचु,
श्रीकरुनि काश्रित चिन्तामणुनिकि
नाकलिदीर बालारगिंपनु जेसेड्डु (को)

२. विनवय्य सरिप्रोद्दुवेळ नाथुनिकि
जनुवुन पन्नीट स्नानमु गाविंचि
घनुनिकि दिव्यभोजनमुनु बेट्टि
कम्मनि विड मोसङ्गुचु मरवक सेविंचेड्डु (को)

३. भागवतुलु गूडिबागुग घननय
रागमुलचे दीपाराधन मोनरिंचि
वेगमे श्रीहरि विरुलपै बव्वळिंच
जोकोट्टि त्यागराजु सुमुखुनि लेपेड्डु (को)

" KOLUVAMARE GADA " (Tōdi)

I have indeed the privilege of a seva which is not possible for even Brahma, Saraswatī, Rukminī, Pārvatī, Sītā and Lakshmana. I would, after early ablutions, sing the gunas of the Lord with Tambūra and offer him milk to appease His hunger.

At noon, I would give him a rose-water bath and offer Him delicious dishes and pawn.

In the company of bhāgavatas, I would make Dīpārādhana to the accompaniment of melodious songs, lull him to sleep in a bed of flowers and wake him up next morning.

केदारगौळ — 'लालि लालय्य' — झम्प

प.

लालि लालय्य लालि (ला)

अ.

लालि गुणशालि वनमालि सुहृदयन
लालि मृदुतर हम्सतूलिका शयन (ला)

च.

१. इनवंशमन्दु जनियिञ्चिन घनाभ-
कनकमयचेल ! दिनकरकोटिशोभ !
वनजनयना ! ऽक्रूरवरदाऽब्जनाभ !
सनकादिनुत ! सकलसद्भक्तसुलभ ! (ला)

२. करकलितशरचाप ! खरशिरोहरण !
अरुणाब्जनिभचरण ! असुरमदहरण !
पुरवैरिविनुत ! संपूर्ण ! शशिवदन !
करुणारसाक्ष ! गतकाम ! मुनिशरण ! (ला)

३. पुडमि वरुड नादु पूज गैकोनुमा
कडु नम्मुवारिंट कलुगु श्री करमा
कडकंटि चूपु नीकदि चाल घनमा
एडबाय जाल नन्नेलु कुलधनमा

४. कोटिसूर्य प्रभलगेरु मंटपमु
बाडुगा नलङ्करिञ्चिनदि नेलकोनुमु
साटि दोरकनि साधु जनवन्द्य विडमु
माटि माटिकि योसगि मरवकगोल्लुतुनु (ला)

५. अन्दु मध्यम्बुननु अपरञ्जितोनु
सुन्दरम्बैन मञ्चमु वेसिनानु
अन्दुपै जाजुलनु अमरपरिचिनानु
अन्दमौ नीपाद युगमु बट्टेदनु (ला)

६ असमान शूर मुक्ताफलुलु मेरय
असमान गिरि मध्य कुसुममुलु गुरिय

विसरुह भवादि सुरबृन्दकोदल रय
असरैन बिरुदुलिङि यूचेदनु सदय (ला)

७. भागवत सेवलो बडलियुन्नावु
राग विरहित ननु मरवनु बोय्येदवु
बागैन जनकजा भाग्यमा नीवु
त्यागराजुनि निण्डु दयचेसि ब्रोवु (ला)

" LĀLI LĀLAYYA " (Kēdāra Gowla)

Oh Bestower of boons ! Pray, accept my worship ! You are the prosperity that graces the houses of those who repose faith in you. Is it a great thing for you to cast your glance at me ? I cannot part with you. Pray, protect me. You are my family treasure.

I have decorated the brilliant mantapam and have installed therein a beautiful golden bedstead overlaid with jasmine flowers. Pray, rest on it. I shall offer you Tāmbūlam and I shall stroke your legs singing your praises. The shamiana over the bedstead is also decorated with flowers. While I offer you nazars and rock you, Brahma and other devatas will enjoy the grand sight with delight. In the midst of your elation at the ardent service of your devotees, you are apt to forget me ; pray, have mercy on Tyāgarāja and bless him !

Vandana

शहान – 'वन्दनमु रघुनन्दन' – आदि

प.

वन्दनमु रघुनन्दन सेतु-
बन्धन भक्तचन्दन राम (वं)

अ.

श्रीदमा नातोवादमा ने
भेदमा यिदि मोदमा राम (वं)

च.

१. श्रीरमाहृच्चारमा श्रोव
भारमा राय भारमा राम (वं)

२. विंटिनि नम्मु कोंटिनि शर-
णंटिनि रम्मंटिनि राम (वं)

३. ओडनु भक्ति वीडनु नोरल
वेडनु नीवाडनु राम (वं)

४. कंमनि विडमिमनि वरमु
कोंमनि पलुक-रम्मनि राम (वं)

५. न्यायमा नीकादायमा यिंक
हेयमा मुनि गेयमा राम (वं)

६. क्षेममु दिव्य धाममु नित्य-
नेममु राम नाममु राम (वं)

७. वेगरा करुणासागरा श्री-
त्यागराजहृदयागारा राम (वं)

"VANDANAMU RAGHUNANDANA" (Sahāna)

Salutations to you, Oh Raghunandana who made the sea fordable! Oh Fulfiller of devotees' desires! Oh Giver of Prosperity! Are you to hold disputations with me? Am I a stranger to you? Do you seek pleasure in this? Oh Indweller in the heart of Lakshmī! Is it a burden to bless me? Is this a matter for bargain? I have heard of your glory, have reposed my faith in you, have sought your refuge and prayed for your presence. I will not run away abandoning my purpose; I will not give up my devotion to you; I am your own and will not beg of others. I pray that you may come to me, accept my Tāmbūlam and bless me with boons and speak to me. Oh Rāma whose glories are sung by sages! Is this fair? Does

it bring you any benefit? Or, are you still feeling it derogatory? Your name brings one prosperity, leads one always on the right path and is the abode of Divinity. Oh Ocean of Mercy who has made Tyāgarāja's heart his home, come quick!

बलहंस — 'दण्डमु बेट्टेदनुरा' — आदि

प.

दण्डमु बेट्टेदनुरा, कोदण्डपाणि ! चूडरा (दं)

अ.

अंडज सुवाहन ! मार्ताण्ड चन्द्रलोचन !
कुण्डलिशयन ब्रह्माण्डनायक नीकु (दं)

च.

पेरुका प्रतिष्ठका यूरुका निन्नु नम्मिति ?
ऊरुवारु वीधिवारु ओक जातिवारु कारु
दारिनि चेयिबट्टि ब्रोवुमु
त्यागराजार्चित ! नीकु (दं)

"DANDAMU BETTEDANURĀ" (Balahamsa)

Oh Garudhavāhana, having the Sun and the Moon as your eyes! Sesha Sayana! Lord of the Universe! I Salute you. Have I reposed my faith in you for name and fame and for the approbation of people? All the people of the place and the street (of Tyāgarāja) are not of one type and temperament. Pray, take me by the hand and lead me on the right path!

Dāsya

पुन्नागवराळि — 'तवदासोहं' — आदि

प.

तवदासोहं तवदासोहं तवदासोहं दाशरथे (त)

च.

१. वरमृदुभाष विरहित दोष
नरवरवेष दाशरथे (त)

२. सरिसिज नेत्र परमपवित्र
सुरपति मित्र दाशरथे (त)

३. निन्नु कोरितिरा निरुपमशूर
नन्नेलु कोरा दाशरथे (त)

४. मनविनि विनुमा मरव समयमा
इनकुल धनमा दाशरथे (त)

५. घन समनील मुनिजनपाल
कनकदुकूल दाशरथे (त)

६. धर नीवंटि दैवमु लेदंटि
शरणनु कोंटि दाशरथे (त)

७. आगम विनुत रागविरहित
त्यागराजनुत दाशरथे (त)

" TAVA DĀSŌHAM " (Punnāgavarāli)

Oh Son of Dasaratha! I am your servant. I have been seeking you. Pray, protect me and listen to my appeal! This is not the time to forget me. Convinced that there is no other God like you in the world, I have taken refuge in you.

भैरवी – 'उपचारमु चेसेवारु' – रूपकम्

प.

उपचारमु चेसेवारुन्नारनि मरुवकुरा (उ)

अ.

कृपगावलेननि नेनी कीर्तिनि बल्कुचु नुण्डग (उ)

अ.

वाकिटने नदिलमुग वातात्मजु डुण्डाडनि
श्रीकरुलगु नीतम्मुलु जेरि युन्नारनि
येकान्तमुननु जानकि येपुडि युन्नदनि
श्रीकान्त ! परुलेलनि श्री त्यागराज विनुत ! (उ)

"UPACHĀRAMU JĒSĒVĀRU" (Bhairavī)

Pray, do not forget me and refuse my services on the ground that there are others to serve you. In the hope of obtaining your grace, I have been singing your glory. True, there is Ānjaneya to keep safe watch at the gate, your worthy brothers are assembled near you to do your bidding, and there is Sītā to cheer you when you are alone. You may feel that there is no need for others.

हंसनादम् – 'बंटु रीति' – देशादि

प.

बंटु रीति कोलुविय्यवय्य राम (बं)

च.

तुंट विंटिवानि मोदलैन मदा-
दुल गोट्टि नेल गूल जेयु निज (बं)

च.

रोमांच मनु घन कंचुकमु
रामभक्तुडनु मुद्र बिळ्ळयु
रामनाममनु वरखड्ग मिवि
राजिल्लु नय्य त्यागराजुनि के (बं)

"BANTU RĪTI" (Hamsanādam)

Pray, vouchsafe to me that I may serve you as a true servant who has completely subjugated lust, arrogance, haughtiness and other evil qualities. To such a servant the following are the insignia:—

Haripulated hair is his armour ; the appellation, Râma Bhakta, is the metal badge of his livery ; Rāma Nâmam is is his sword.

कुन्तलवराळि - 'चेंतने सदा' - देशादि

प.

चेंतने सदा युंचुकोवय्य (चें)

अ.

मंतुकेक्कु श्रीमन्तुडौ हनु-

मन्तुरीतिग श्री कान्त (चें)

च.

तलचिन पनुलनु ने देलिसि

तलतो नडचि सन्तसिल्लुदुरा ;

पलुमारुवल्क पनिलेदु ; रामा !

भरतुनिवले त्यागराजनुत (चें)

"CHENTANĒ SADĀ" (Kuntalavarāli)

Oh Rāma! Pray keep me always near you just as you had with you the famous Hanumân and Bharata. I shall intelligently grasp your behests even as you think of them and carry them out with heart and soul and feel blessed thereby. There will be no need for you to give expression to them or repeat them.

ĀTMA-NIVEDANA

Bhagavad-Arpana

Saranâgati & Bharanyâsa

रविचन्द्रिका - 'माकेलरा विचारमु' - देशादि

प.

माकेलरा विचारमु मरुगन्न श्री रामचन्द्र ! (मा)

अ.

साकेत राजकुमार ! सद्भक्त मन्दार ! श्री कर ! (मा)

च.

जत गूर्चि नाटक सूत्रमुनु
जगमेल्ल मेच्चग करमुन निडि
गति तप्पक याडिं चेदवु सुमी
नत त्यागराज गिरीश विनुत (मा)

"MĀKELARA VICHĀRAMU" (Ravichandrikā)

Srī Rāmachandra! Why should I feel any concern, when you hold in your hands the leading strings of all the dolls in the drama which you conduct so unerringly and to the delight of the whole Universe ?

विजयवसन्तम् – 'नी चित्तमु' – देशादि

प.

नी चित्तमु नाभाग्यमय्य ;
निरुपाधिक ! नीवाडनय्य (नी)

अ.

योच्चिञ्चि कार्यमु लेदनुचु
नोक पारि शरणनु कोन्टिनय्य (नी)

च.

परदैवमुल जूचुनन्तने
भावमन्दु नीवै बरगेदवय्य ;
धरलोन ना सरिवारललो
दय जूडवय्य ; त्यागराजनुत (नी)

"NĪ CHITTAMU NĀ BHĀGYAMU" (Vijayavasantam)

Oh Lord! I am yours and your will is my fortune. Realising that it is ineffective to be brooding, I have once for all taken refuge in you. Whenever I see or think of other gods, I only see you shining in them. Treat me with compassion.

हंसध्वनि — 'रघुनायक नीपादयुग' — देशादि

प.

रघुनायक ! नीपादयुगराजीवमुल नेविडजाल ; श्री (र)

अ.

अघजालमुल बार दोलि न
न्नादरिम्प नोवे गति गाद ? श्री (र)

च.

भवसागरमु दाटलेक ने
बलुगासि बडि नी मरुगु जेरितिनि
अवनिजाधिपाश्रितरक्षक !
आनन्दकर ! श्री त्यागराजनुत ! (र)

"RAGHUNĀYAKA" (Hamsadhwani)

Oh Raghunāyaka! Protector of refugees! Giver of transcendental bliss!. I can never give up your blessed lotus feet. Are you not the only being that can destroy my sins and protect me ? Unable to cross the ocean of Samsāra and having suffered untold misery, I have taken shelter under you.

Vātsalya

नभोमणि — 'नायेड वञ्चन' — आदि

प.

नायेड वञ्चन सेयकुरा ओ राम ;
नलु गुरिकै नम्मलेदुर ; श्री रामचन्द्र ! (ना)

अ.

मायपुमानवुलनु जेरि मरसरुडै तिरिगितिना ?
दायादुल पोरैन गानि दासुडनै वेडुकोन्न (ना)

च.

पादाडुचु बालुरु "येचटि-वाडवु ? निलुरा, बुद्धि
लेदा ?" यन, ताळिमि गलवारै तलिदंडुलु जूचि

मोदमुतो दनयु लनुचुनु मुद्दुबेट्टि कौगिलि गूर्चे
लेदा ? यद्द ने गादा ? ब्रोवने त्यागराजसन्नुत ? (ना)

"NĀYADA VANCHANA SĒYAKURĀ" (Nabhōmani)

Pray do not play false with me. I have not reposed my faith in you to please others. Have I joined the company of the wicked and wandered about arrogantly ?

In spite of the opposition of my cousins I had been praying to you as your steadfast devotee.

When a boy is teased by his playmates and accosted with insulting words like, 'Who are you, fellow ?' 'Stop, have you no sense ?' do not the boy's parents come to his rescue, hug and caress him ? Do I not stand in the position of this boy ? Pray, bless and protect me.

शहान — 'राम राम राम' — चापु

प.

राम राम राम लालि श्री राम
राम राम लावण्य लालि (रा)

अ.

दोरकरानि निधि रारा दोरकु
दोरवु नीवु तोट्लो रारा (रा)

च.

१. वरमैनट्टि नापट्टि रारा वर-
सुरुलकु अरुदैन सुन्दर रारा (रा)

२. तोलि जेसिन नोमु फलमा राम
इलनु वेलयु मा इनकुलधनमा (रा)

३. कलत्रलमनि राघु चेन्त आ-
कलिकोण्टिवो लेक करुणास्वान्त (रा)

४. मदगजगमन ना स्वामि ओ
मदयुड नीलोनि जालि देल्पुमि (रा)

५. सरिबाल्ल लाड रम्म निरि आडि
वरद नीवु रावद्दु पोम्मनिरि (रा)

६. एवरु निन्नु येमनिरि रा-
घव नीयेड तप्पुकनि रावद्दनिरि (रा)

७. कनुल मूसि याडिनारु कर
मुन कणगनि नेत्रमनि कसरेदरु (रा)

८. कलुव रेकुलनु बोलु कनुलु
कलगनेल नन्नु कन्न दयाळो (रा)

९. तेट कन्नुलनु मूसेदरु ना-
तोटि बालुलेल्लपो वद्दनेदरु (रा)

१०. नुदुटनु श्रमजालमेल आ-
कथयेमि देल्पवे करुणाल वाल (रा)

११. चिन्तचे दागुदु वेरे मेनि-
कान्तिचे तगिलिते कर्म मनेरे (रा)

१२. मुत्याल सरुल चिक्केमि ओ-
सत्यसन्ध पादसरुलनोक्केमि (रा)

१३. मुदमुन ने पट्टु वेळ ना-
पदमुन व्रालेदरु पलुमा रेवेळ (रा)

१४. निन्नेमनि बिल्चुकोनिरि राम-
मन्ननतो येमनि येच्चुकोनिरि (रा)

१५ बाग साक्षिरम्मनिरि वर
त्यागराजनुत दैवमा यनिरि (रा)

"RĀMA RĀMA RĀMA" (Sahāna)

Oh Lord of Lords, of unsurpassed beauty even among Devas, come to the swing! My darling, my race treasure, you are the fruit of my worship in the past and have come down to the earth as the wealth of the Solar race. Why do you not come to me in a sprightly mood? Tell me, are you hungry? What is the trouble with you?

Your playmates invited you for play. When you had come, they asked you to go away. They found fault with you and asked you not to come.

They played the hide and seek game. They complained that you had eyes too large for being covered by the hand. Why should my beloved's eyes, which are as soft as lily petals, be excited and reddened ? Lest they should close your charming eyes, my friends warned you not to go. Why all this trouble and perspiration ? Tell me the whole story.

Your hiding may be due to concern (about devotees), while their hiding may be due to their difficulty in facing your splendour. How is it that your pearl-necklaces have got entangled and how is it that your anklets have pressed on your legs, leaving a mark ?

When I catch you with joy they surround me, crowding like birds perching on a tree (to release you). How did they call you ? And what did they take you for ?

They have asked you to come as " Sākshi " and enquired whether you are really God adored by Tyāgarāja.

HIGHER STATES OF DEVOTION

Aviraha Sakti

(Separation and Anguish)

तोडि — 'एन्दुदागिनाडो' — चापु

प.

एन्दुदागिनाडो ? ईडकु रा

नेन्नडु दय वच्चुनो ? ओ मनस ! (यं)

अ.

एन्दुकु चपलमु ? विनवे नामनविनि

मुंदटिवले भक्तुल पोषिंचुट (यं)

१. अलनाडु कनककशिपु निण्डारु
चलमुजेसि सुतुनि सकल
बाधल बेट्टग मदिनि ताळक,
निश्चलुडैन प्रह्लादुकोरकु कम्भमु
लोपलनुण्डग लेदा ? यारीति ने (यं)

२. मुनुवारिवाहवाहनतनयुडु मदमुन
रविजुनि चाल गोट्टुटजूचि
मनसुताळ जाल लेक
प्रेममुन पालनमु सेय ताळतरुवु
मरुगुन निल्वग लेदा ? यारीति ने (यं)

३. तोलिजन्ममुलनाडु जेसिन
दुष्कर्ममुल नणगनु जेय नारु
शत्रुलनु बट्टि पोडिसेय, नदियुगाक
यिलनु चंचल विरहित निजभक्त
जनुलनु त्यागराजुनि रक्षिप ने (यं)

" ENDUDĀGI NĀDŌ " (Tōdi)

Where has he hidden himself ? When will he have the mercy to go to me ? Oh mind ! Why worry ? As in the past, the Lord must have hidden himself only for the purpose of protecting his devotees. Did he not, in days of old, out of supreme compassion, hide himself in a pillar for the sake of protecting Prahlāda who had been subjected by his father, Hiranyakasipu to innumerable cruel torments ? In the same way he must have concealed himself now also. But where ?

Did he not before, with similar solicitude, take his stand unseen behind a palmyra tree to protect Sugrīva who had been brutally belaboured by Vāli ? In the same way

he must have concealed himself now also. Certainly, concealment must be to destroy the six inward enemies, Kāma, Krōdha etc., and to undo the evil consequences of my sins in previous births as well as to protect true and firm Bhaktas of the world including Tyāgarāj. But where can be his hiding place ?

गौळिपन्तु – 'एन्त पापिनैति' -- चापु

प.

एन्त पापिनैति-नेमि सेयुदु हा
येलागु दाळुदुने ओ राम (एं)

अ.

अन्त दु:खमुलनु दीर्चु हरिनि जूचि
येन्त वारैननु बाय सहिन्तुरे (एं)

च.

१. मच्चिकतो दानु मुच्चटाडि मोस
बुच्चि येच मदि वच्चेनो कटकटा (एं)

२. आसमिञ्चि यायाप्रबन्ड्नु विधि
व्रासुनानासुद्दुवेसुनि गानमे (एं)

३. सेवजेयुटे जीवनमनि युण्टि दै-
वमा नापालि भाग्य मिट्लायने (एं)

४. राजिल्लु श्री त्यागराजु ता बोड्चु
वूजिञ्चु श्री रघुराजिन्दु लेनन्दु (एं)

" ENTAPĀPINAITI " (Gowlipantu)

Oh Rāma! What a sinner have I become that the Lord whom I used to worship with ecstatic love is not with me now? What shall I do? How can I bear? Having once had darsan of Srī Hari, the dispeller of all sorrows, can any one bear separation from him? Having treated me before with affection, is he now set with a deceitful mind? Was it

ordered by Brahma that I should undergo suffering, abandoning my hopes? I do not find my beloved Lord. I have been regarding service to Him as my life's sustenance. My fate has come to this.

हुसेनि - 'एमनि वेगिन्तुने' - आदि

प.

एमनि वेगिन्तुने श्री राम राम (ए)

अ.

एमनि वेगिन्तु नेन्तनि सैरिन्तु
नामुद्दु देवुडु ननुबासे नय्यय्यो (ए)

च.

१. पालिञ्चि लालिञ्चि पलुमारु गौगिलिञ्चि
तेलिञ्चि ननु परदेशि सेय दोचेनो (ए)

२. आडिन मुच्चट नादन्तरङ्गमु निण्ड
नीडु लेदनि युण्टि निन्दाक सरिवारिलो (ए)

३. एडबायक त्यागराजु नेलु श्री हरिनि तोलि
बडलिक लार्चि ना चैबट्टिनदि तलचुचु (ए)

"ĒMANI VĒGINTUNĒ" (Husēni)

Oh Rāma! My beloved Lord has forsaken me. How can I live and how long am I to endure it? Has it struck your mind as fair to forsake me after treating me so long with endearing affection, embracing me often, and cheering me up? The sweet words you administered to me and the way in which you previously took me by the hand and rid me of my troubles, have so infilled my heart that I have till now considered myself unequalled.

रीतिगौळ - 'नन्नु विडचि' - चापु

प.

नन्नु विडचि कदलकुरा रामय्य वदलकुरा (न)

अ.

निन्नु बासि यरनिमिष मोर्वनुरा (न)

च.

१. अब्धिलो मुनिगि श्वासमुनुबट्टि
याणिमुत्यमु गन्नट्लाये श्री रमण (न)

२. तरमुगानि येण्डवेळ गल्प
तरुनीड दोरिकि नट्लाये नीवेळ (न)

३. वसुधनु खननमु जेसि धन
भाण्ड मब्बिनरीति गनुगोण्टि डासि (न)

४. बागुग नन्नेलुकोम्मु यिल
त्यागराजनुत तनुवु नीसोम्मु (न)

" NANNU VIDACHI " (Rīti Gowla)

I cannot bear your separation even for half a minute. Do not leave me alone and go.

I have found you just as a diver dives deep into the sea and holding his breath fast secures the pearl. Now I feel I have come under the shade of the Kalpataru from the unbearable heat of the sun. I have come by you, as a man who digs the earth finds pure gold buried deep. It is something like the breaking in of a hail storm in the midst of hot summer.

Pray keep me well protected. This body is after all your property.

यदुकुलकाम्भोजि - 'चेलिमिनि जलजाक्षु' - आदि

प.

चेलिमिनि जलजाक्षुगण्टे जेप्परय्या मीरु (चे)

अ.

पलुमारु म्रोक्केदनु दयतो बलुकरय्या एन्तो (चे)

च.

१. शरचापमु गरमुन निडि मेरयुनय्या यन्तो
करुणारसमु निण्डिन.कन्नुलय्या (चे)

२. चूड जूड मनसु करगेडु सुमुखुडय्या भक्तुल
जाडदेलिसि माटलाडेडु जाणुडय्या (चे)

३. शृङ्गारुनि ग्रासि मेनु चिक्केनय्या हरि
चेङ्गटमुन्न नामदि जिक्केनय्या हरि (चे)

४. नालोनि जालिति बल्क जालनय्या हरि
मीलो मीरे तेलिसि मर्म मीय्य रय्या हरि (चे)

५. त्यागराज सखुडनि दलतु नय्या मीरु
बागुग नायङ्गलार्पु बापरय्या (चे)

CHELIMINI JALAJĀKSHU" (Yadukulakāmbhōji)

Oh devotees! Kindly tell me if you have seen my Lord. I bow to you. He shines with bow and arrows in hand; His eyes beam with compassion; to see Him is to get captivated by His charm; He is an expert in holding conversation with devotees, understanding the disposition of their minds. Owing to separation from Him I am reduced much in body. My mind was lost in Him when I stood before Him. I am not in a position to give expression to the distrees of my heart. Pray, tell me the secret of finding Him. I regard Him as my friend. Pray, help in removing my troubles.

मध्यमावति — 'श्रीरामजयराम' — आदि

प.
श्री राम जयराम शृङ्गारराम (श्री)

अ.
१. गारवमुन ब्रोवु करुणासमुद्र (श्री)
२. नालोनि जालि नीकेल तोचदुरा (श्री)
३. मनसिच्चि नातोनु माटाडुनदेपुडु (श्री)
४. ताळ नीवेळ निक ताळमा राम (श्री)
५. वलिमिनि वलचिते चलमा ओ राम (श्री)

६. ई सौख्य मी भाग्यमेन्दैन गलदा (श्री)

७. जपमेमो तपमेमो यपराधमेमो (श्री)

८. पङ्कजनयन ना कुङ्कुम नीवे (श्री)

९. अवनिजाधिप ना सोगसेवरिदे राम (श्री)

१० नीवु निमिषमु लेनि भावुकमेले (श्री)

११. तोषिंप केन्नाळ्ळु तोचुने राम (श्री)

१२. एल्ल सौख्यमुलु मनसोल्लदे राम (श्री)

१३. पायगा मेनु सगमायेनो राम (श्री)

१४. ई यन्द मीचन्दमेन्दैन गलदा (श्री)

१५. कूर्चु वेतलाचु कड-तेर्चवे राम (श्री)

१६. मिक्किलि म्रोक्कि चे जिक्किति राम (श्री)

१७. राजिल्लु श्री त्यागराजाधिविनुत (श्री)

"SRĪ RĀMA JAYARĀMA" (Madhyamāvati)

Oh Rāma of captivating beauty! Bless me graciously with your affection. Why do you not take cognisance of my suffering? When will you be pleased to talk to me heartily? When will be that blessed day when you will make me happy? I cannot bear any more delay. Is your hesitancy due to my forcing my affection on you? Can anybody have this happiness and blessedness anywhere else? Can he have the vision of this beauty elsewhere? Is it my faulty penance or have I offended you?

You are my prosperity. For whom is my beauty? Separation from you even for a minute makes life useless. How many days can I spend without satisfying your mind? My mind does not go after worldly comforts. By separation from you, my body has been reduced to half,

Sit by me, remove my troubles and protect me. I beg you. I am in your hands.

पन्तुवराळि – 'अन्दुण्डकने' – त्रिपुट

प.

अन्दुण्डकने वेग वच्चेदनि नापै
नानबेट्टि पोरा (अं)

अ.

मन्दरधर नीवाप्तुलतो गूडि
मरचिते येमि सेतुने ओ राघव (अं)

च.

१. कनवलेननु वेळ लेकुन्न गन्नीरु
कालुवगा बारुने
इनकुलाधिप नीवु रानु तामसमैते
निल्लु वाकिलि यौने ओ राघव (अं)

२. निरुपमानन्द शय्यपै लेकुण्टे
निमिषमु युगमौने
परमात्म नीवु गानक भ्रमसिन वेळ
परुल्ल नव्वुटकौने ओ राघव (अं)

३. परम भक्तियु नाप्रायमुलेल्ल दनुजुल्ल
पालुगा बोनौने
वरद श्री त्यागराजार्चित पदयुग
वारिधि सुन्दरने ओ राघव (अं)

" ANDUNDAKANĒ " (Pantuvarāli)

Oh Rāghava! Swear to me in the presence of the sea that you will promptly come to me whenever needed. If you should forget me in the company of your chosen, what could I do? If you do not come when I want to have your vision, tears will roll down my cheeks in streams, my whole house will look empty and every minute will appear

to me a Yuga. When I get bewildered at your not responding to my prayers, I shall be only the laughing stock of others and my life and devotion will surely get under demoniac sways.

KĀNTA SAKTI OR NAYAKĀ–NĀYIKĀ (MADHURA) BHĀVA
(Love Divine)

दर्बारु — 'रामाभिराम' — चापु

प

रामाभिराम रमणीयनाम
सामजरिपु भीम साकेतधाम (रा)

च.

१. वनजलोचन नीवलन् यलसितिनि
मनसुन दयलेदु यल्लाडि फलमेमि (रा)

२. मनसु चेलि नीके मरुलु कोन्नदिगानि
चनुवुन चेयि बट्टि ममुल रक्षिम्पवु (रा)

३. कोरि कोरि निन्नु गोल्चग नी-
दारि वेरैनदि धात व्रालेमो (रा)

४. कमनीय मगु पान्पु गाविंचिति नन्दु
रमियिम्पक नन्नु रच्च जेसेदवु (रा)

५. दिक्कु नीवनि नेनु दिन दिनमुनु नम्म-
येक्कुवतक्कुवलन्दु येनसेडु गुणमेमो (रा)

६. नीके दयबुट्टि नीवु ब्रोववले
राकेन्दु मुख त्यागराज वरद श्री (रा)

"RĀMĀBHIRĀMA RAMANĪYA NĀMA" (Darbār)

Ramābhirāma! I have been restless to get at you; but you have not been compassionate to me at heart. What is the use of all this trouble? The maid of my mind is in deep love with you, but you do not respond by taking her by the

hand. While I have been serving you lovingly, your ways have been quite different. I don't know what my destiny is. I have provided for you a comfortable bed (in my heart) but you, without accepting it and thereby making me happy, are giving me trouble. While I have reposed implicit faith in you, deeming you as my sole refuge, you have been scanning me closely to find out my excesses and shortcomings. What is the merit in doing so?

You of your own accord should feel compassion for me and protect me.

वराळि — 'एटि जन्ममिदि हा' — चापु

प.

एटि जन्ममिदि हा ओ राम (ए)

अ.

एटिजन्ममिदि येन्दुकु गलिगेनु एन्तनि सैरिन्तुनु हा ओ राम (ए)

च.

१. साटि लेनि मारकोटि लावण्युनि
मादि माटिकि जूचि माटलाडनि तन (के)

२. सारेकु मुत्याल्हार युरमु पाल
गारु मोमुनु कन्नुलार जूडनि तन (के)

३. इङ्गित मेरिगिन सङ्गीत लोलुनि
पोङ्गुचु दनिवार गौगिलिञ्चनि तन (के)

४. सागरशयनुनि त्यागराजनुतुनि
वेगमे चूडक वेगेनु हृदयमु (ए)

"ĒTI JANMAMIDI" (Varāli)

Oh Rāma! What a life is this? Why did I have it at all and how long am I to bear it? Life will be useless and the heart parched up, if it is not given to one to have frequent vision of the peerless and beautiful Lord, with shining

ornaments and radiant face, and to have talks and embraces with him who has abundance of sense of propriety and love for music.

पूर्णचन्द्रिका - 'पलुकवेमि नादैवमा' - आदि

प.

पलुकवेमि नादैवमा ? परुलु नव्वुनदि न्यायमा ? (प)

अं.

अलुग कारणमेमिरा ? राम ! नी-
वाडिञ्चिनट्टु याडिन नातो (प)

च.

तल्लि तण्ड्रि भक्ति नोसगि रक्षिंचिरि ;
तक्किन वारलेन्तो हिंसिंचिरि ;
तेलिसि यूरकुण्डेदि एन्नाल्लुरा ?
देवादिदेव ! त्यागराजुनितो (प)

" PALUKAVĒMI NĀ DAIVAMĀ " (Pūrna Chandrikā)

Oh my Lord! Why is it that you do not talk to me though I have always danced to your tune? What is the reason for your being angry with me? Is it fair that others should laugh at me?

My parents gave me devotion and protected me: others tormented me much. Knowing all this, how long are you going to keep quiet?

मञ्जरि -- 'पट्टिविडुवरादु' -- आदि

प.

पट्टिविडुवरादु नाचेयि बट्टि विडुवरादु नाचेयि (प)

अ.

पुट्टिननाडे निजभक्तिनि मेड
गट्टि गुट्टु चेदरक ब्रोचि चेयि (प)

नित्यानित्यमुलनु बोधिंचि कृत्याकृत्यमुलनु देलिपिंचि
प्रत्येकुडु नीवनि कनिपिंचि, भृत्युडैन त्यागराज चेयि (प)

" PATTIVIDUVA RĀDU " (Manjari)

Having taken me by the hand, you should not now give me up. From my very birth, you have blessed me with true devotion and protected me, helping me to lead a respectable life. You have taught me how to discriminate between the permanent and the evanascent, between worthy and unworthy actions. You have revealed to me that you are the absolute Supreme Being and have accepted me as your servant.

हरिकाम्भोजि - 'चनि तोडि तेवे' - आदि

प.

चनि तोडि तेवे ! ओ मनसा ! (च)

अ.

कनिकरमुतो गनि करमिडि चिर-
कालमु सुखमनुभविम्प वेगमे (च)

च.

पतितुल ब्रोचु पट्टाधिकारिनि
परमार्थ मत वशिष्ठानुसारिनि
द्युतिनिर्जितशतशम्बरारिनि
धुरीण त्यागराज हृच्चारिनि (च)

" CHANI TŌDITĒVĒ " (Harikāmbhōji)

Oh maid of my mind! Go and bring quick my Lord. Seek him eagerly and lead him to me with due respect. I want to enjoy happiness for long with him. I want the one who has the reputation of redeeming the fallen, the disciple of Vasishta who lived the life prescribed by the Vedas, who

surpasses in beauty myriads of Manmathas, who graces the heart of his devoted servant Tyāgarāja.

नवरसकन्नड – 'पलुकु कण्ड' – देशादि

प.

पलुकु कण्ड चक्केरनु गेरुने, पणतुलार ! जूडरे (प)

अ.

कोलुवु कूटमुननु कोलुचु वारिनि
बिलचि दाशरथि प्रेममीर पलुकु (प)

च.

सुरुल कामिनीमणुल गान मा-
दरण नालकिंचुचुनु शृङ्गार-
रस-युक्तुलार रमणुलाड जूचि
सरस त्यागराजुनि तोनु पोगडु (प)

" PALUKU KANDACHAKKĒRANU " (Navarasa Kannada)

Oh Ladies ! behold how sweet is the speech of Srī Rāma ; sweetness of sugar candy is nothing before it. His affectionate talk to his attendants in the Durbār Hall ; and his appreciative conversation with Tyāgarāja about the merits of the dance and music of the celestial women and dancing girls, adepts in handling Sringāra Rasa, are instances in point.

घण्ट – 'राम राम रामचन्द्र' – झम्प

प.

राम राम रामचन्द्र श्रीराम राम गुणसान्द्र ! (रा)

च.

१. घल्लु घल्लु नी करमु बट्टि की-
कन्नुल कण्टेमुन्न दितरमु (रा)

२. ना चूपु नीजूपु सरिगाजेसिते जेयु
ना सुखमु येवरिकि येरुक (रा)

३. इदि बुद्धियनुचु यानतीय वेरे
वेल्पुलेटिकि तनकु रामय्य (रा)

४. चट्ट बट्टनि नाभीति राम
बोट्टु गट्टनि कन्यक रीति (रा)

५. एवरिकि तगुने बाग राजूपु-
वले राम त्यागराजपरिपाल (रा)

" RĀMA RĀMA RĀMACHANDRA " (Ghanta)

Oh Râmachandra! What else is there for me to aspire for when you take me by the hand and cast your benign look on me ?

When my look and your look fit in with each other properly, who can know the happiness that I then will derive ?

When you are there to indicate to me what is wise, why should I need other Devatas for the purpose ?

If you do not take me by the hand, my forlorn condition will be no less than that of an unmarried virgin.

Whom else does this royal demeanour befit but you, Oh the protector of Tyāgarāja ?

यदुकुलकाम्भोजि – 'दय सेयवय्या' -- आदि

प.

दय सेयवय्या सदय रामचन्द्र (द)

अ.

दयनु कोर्केमैन नाडु दलचुचुन्न सीता सुखमु (द)

च.

१. क्षितिनाथुलराकयु सम्मति लेक श्री साकेत-
पतिराडै यनवचुननिन सतिकि गल्गिन यानन्दमु (द)

२. चेलियरो नावले नाथुनकु गलरेमो रालेदनि जालि
देलिसि ओड्डुकोनि ओवुवेळ बलिमिनिनेडुरैन सुखमु (द)

३. कोम्मेमीरूप माविह्लु वश्चकूडकपोनो यनि
एञ्चि जालि जेन्द मेनु वेञ्चि कनिपिञ्चिनट्लु (द)

४. एट्टिवारिकैन दोरक नट्टि जनकजनु बोट्टु
गट्टिकरमु बट्टु वेळ कान्तकुन्न सुखमु तनकु (द)

५. कोरिनवारलनु ने नीरीति ब्रोतुननि सभ-
वारलकु देलियजेयु दारि त्यागराजुनकु (द)

"DAYA SĒYAVAYYĀ" (Yadukulakāmbhōji)

Vouchsafe to me, Oh Merciful One, your grace and a little of that joy, which the expectant Sītā had on the assurance given to her that Rāma will come, when she felt concerned at the incoming of the unwanted kings and at the doubt whether Rāma will come at all; the happiness, which Sītā had, when Rāma presented himself before her, while she, troubled in mind whether his absence might be due to his attention being claimed by other women like herself, was praying for his advent; the pleasure which Sītā derived, when Rāma put up his full stature to her very eyes and drove away her mental torment that he with his small form might not be able to bend the bow of Siva; the high elation which Sītā experienced when Srī Rāma tied the Māngalyam and took her by the hand. Vouchsafe also to Tyāgarāja the protection which you by your deportment conveyed to the audience assembled at the marriage function that you would similarly bless all those who desired you as Sītā did.

कळानिधि – 'चिन्ननाडे ना चेयि' – देशादि

प.

चिन्ननाडे ना चेयि बट्टितिवे (चि)

अ.

एन्नरानि यूडिगमु गैकोनि
यॆंतो निन्नु पालनमु सेतुननि (चि)

च.

इट्टिवेळ विडनाडुदामनो ;
येलुकोन्दामनि यॆंचिनावो तेलिय ;
गुट्टु ब्रोववे सुगुण वारिनिधि !
गोप्प दैवमा ! त्यागराजनुत ! (चि)

"CHINNA NĀDE NĀ" (Kalânidhi)

You have taken me in your hand from my early days, made me do service in a large measure and promised protection. I cannot understand why you should at a time like this waver whether to give me up or prop me. Pray, do save me.

BHAGAVAD - ANUBHAVA
(Spiritual Experience)
(General)

सौराष्ट्रम् – 'नेरमा रामरामा' – देशादि

प.

नेरमा ? रामरामा ! नी किदि,
नीरजाक्ष ! ना जीवाधार ! (ने)

अ.

मारकोटि सौन्दर्यमुनु गनि
मदिलोन सुन्त मरचियुंटे (ने)

च.

कोरि कोरि नीदु कोलुवुसेयु वेळ
सारमैन पद सारसमुल बों-
गार जूचि युरमुन नुंचुदामो,
कनुल नोत्तुदामो यनि

कूरिमिनि ब्रह्मानन्द मंदुचुनु
कोंत मयि मरचि युंटिनिगानि
तारकाधिपानन ! पावन ! सी-
तानायक ! श्रीत्यागराजुनिपै (ने)

" NĒRAMĀ RĀMA RĀMA " (Sowrāshtram)

Is it an unpardonable offence on my part, Oh the prop of my life, if I had been forgetful in my mind for a short while ? The fact was that in my ardent worship, I was dazzled by the effulgence of your blessed lotus feet and was at a loss to know whether I should hug them to my bosom or press them to my eyes, and overpowered by Supreme Bliss, lost control over myself for the time.

तोडि – 'निनुविना सुखमुगान' – रूपकम्

प.

निनुविना सुखमुगान ; नीरजनयन ! (नि)

अ.

मनसुकेंतो यानन्दमै मयिपुलकरिंचग (नि)

च.

१. रूपमु प्रतापमु शरचापमु, सल्लापमु गल (नि)

२. करुणारस परिपूर्णवरद ; मृदुवार्तलु गल (नि)

३. रागरसिक ! रागरहित ! त्यागराजभागधेय ! (नि)

" NINNUVINĀ SUKHAMUGĀNA " (Tōdi)

Oh the All-merciful One! Lover of music! Tyāgarāja's fortune! I do not find happiness in anything but you, the Lord who sublimates my mind with bliss and makes the body thrill. Even my senses find the object for their pleasure in you and in your various aspects—your beautiful form, powers, your mellifluous speech and sweet conversation.

मुखारि - 'तलचि नन्तने ना' - आदि

प.

तलचि नन्तने नातनुवेमो झल्लेरा (त)

अ.

जलज वैरि धरादि विधीन्दुल
चेलिमि पूजलन्दिन निनु ने (त)

च.

१. रोटिकि गट्ट दगिन नी लीललु
मूटिकेक्कुवैन नीदु गुणमुलु
कोटि मदन लावण्यमुलैन
साटि गानि नी दिव्यरूपमुनु (त)

२. निद्रालस्य रहित श्री राम !
भद्रानिलज सुलभ संसार-
च्छिद्रार्तिनि दीर्चु शक्तिनि विधि
रुद्रादुल नुतमौ चरितम्बुनु (त)

३. पादविजितमुनितरुणीशाप-
मोद ! त्यागराजविनुत ! धराप !
नादब्रह्मानन्दरूप !
वेदसारमौ नामधेयमुनु (त)

"TALACHI NANTANĒ" (Mukhāri)

Oh Lord adored by Siva, Brahma and other devas! My whole body becomes thrilled with joy the moment I contemplate on: (i) your divine sports like the one by which you allowed yourself to be bound to the mortar; (ii) your qualities which transcend those of the Trinity; (iii) your divine form which surpasses the beauty of myriads of Manmathas'; (iv) your prowess which removes the difficulties and distress caused by samsāra; (v) your life-history admired by Brahma, Rudra and other gods; (vi) your holy name, which is the essence of Vedas.

यदुकुलकांभोजि - 'नी दय चे राम' - देशादि

प.

नी दय चे राम नित्यानन्दुडैति (नी)

अ.

नाद ब्रह्मानन्द रसाकृति गल (नी)

अ.

वर मृदुभाष ! सुस्वरमयभूष !

वर त्यागराजवाक्चेलावृत ! (नी)

" NĪDAYACHĒ RĀMA NITYĀNANDU" (Yadukulakāmbhōji)

Oh Rāma! Through your grace, I have attained eternal Bliss. Your physical constitution is of the essence of the Supreme Bliss of Nāda. You are yourself sweet and soft-worded. Your ornament is pure musical sound and you are surrounded by the garment of sweet words of Tyāgarāja.

नवरसकन्नड - 'निनु विना' - रूपकम्

प.

निनु विना नामदि येन्दु

निलुवदे ; श्री हरि हरि ! (नि)

अ.

कनुलकु नी सोगसेन्तो भ्रमि युन्नदि ; गनुक ; (नि)

च.

१. नीदु कथलु वीनुलन्दु निंडि युन्नदि ; राम !

श्रीद नी नाममु नोट जेलगि युन्नदि ; गनुक (नि)

२. नेनु येचट जूचिननु नीवे युन्नदि ; राम !

भानुवंशतिलक नीदु भक्तुडनुचु पेरुगनुक (नि)

३. कपटमौ माट लेल्ल कम्मनैनदि ना

तपमु योग फलमु नीवे ; त्यागराजसन्नुत (नि)

" NINNUVINĀ NĀMADI ENDU " (Navarasa Kannada)

My mind does not dwell nor rest upon anything other than you, Srī Hari. My eyes are fully captivated by your

beauty; my ears are full of your stories; my mouth feels blessed only in uttering your holy name; Wherever I see, I see you and you alone; to me even distasteful and deceitful words have become relishable. Verily you are the fruit of all my penance and meditation.

शहान — 'गिरिपै नेलकोन्न' — देशादि

प.

गिरिपै नेलकोन्न रामुनि गुरि दप्पक कंटि (गि)

अ.

परिवारुलु विरि सुरटुलचे निल-
बडि विसरुचु गोसरुचु सेविम्पग (गि)

च.

पुलकाङ्कितुडै यानन्दाश्रु-
वुल निम्पुचु माट लाड वलेननि
कलुवरिंचगनि पदिपूटलपै
गाचेदननु त्यागराजविनुतुनि (गि)

"GIRIPAI NELAKONNA" (Sahāna)

Unerringly I have seen Srī Rāma, who is installed on the hill, with his attendants vieing with each other in fanning him with flower fans and otherwise serving him, and who promised to give me salvation after five days. My body was thrilled and tears of joy rolled down my cheeks and I merely mumbled, not being able to give expression to my thought.

मोहन — 'ननु पालिम्प नडचि' — आदि

प

ननु पालिम्प नडचि वच्चितिवो ? ना प्राणनाथ (न)

अ.

वनजनयन मोमुनु जूचुट जी-
वनमनि नेनरुन मनसु मर्ममुदेलिसि (न)

च.

सुरपती नीलमणि निभ तनुवुतो
तुरमुन मुत्यपु सरुल चयमुतो
करमुन शर कोदण्ड कान्तितो
धरणि तनयतो ; त्यागराजार्चित (न)

" NANU PĀLIMPA " (Mōhana)

Oh Lord of my life! Have you come walking all the way to bless me, knowing fully the unexpressed secret longing of my heart, that to have a vision of your lotus-eyed face is the sole purpose of my life? You have been gracious enough to appear before me with a body resplendently blue coloured, adorned in the chest with strings of pearls, with shining bow and arrows in hand and accompanied by Sītā.

केदारम् – 'राम नीपै' -- आदि

प.

राम ! नीपै तनकु प्रेम बोदु ; सीता (रा)

अ.

तामरस नयन ! नीदेमो मायगानि (रा)

च.

१. मनसु नीपदमुलने जेर कनुलु नीरूपमुने गोर
विनु नी पेरुलके नोरूर तनपै इदि नीकरुणरा (रा)

२. जननी जनकाप्तुलन्युलु धनकनक गुरु वेल्पुलु
दिनमु नीवे यनुमाटलु अनगनिवि ना भूषणमुलु (रा)

३. भोगानुभवमुलन्दु बागुग बुद्धिनीयन्दु
त्यागराजुनि हृदयमन्दु वागीशानन्दमन्दु (रा)

" RĀMA NĪPAI TANAKU " (Kēdāram)

Rāma! I can never give up my love and affection for you. I do not know what illusion you have cast on me for my

mind always to seek your holy feet, for my eyes always to long to see your beautiful form, for my ears always to pant to hear your holy name. All this is due to your grace.

The words, that one utters daily, that you alone are father, mother, friend and other, wealth, gold, guru, and devas are my ornaments.

Even when I enjoy sense pleasures my mind is well fixed in you. Just as it is when my heart is full of Brahmanandam. My love for you will never forsake me.

बिलहरि -- 'कनुगोंटिनि' -- देशादि

प.

कनुगोंटिनि श्री रामुनि नेडु (क)

अ.

इनकुलमन्दु यिम्मुगानु बुट्टिन
इललोन, सीतानायकुनि नेडु (क)

च.

भरत लक्ष्मण शत्रुघ्नुलु कोलुव
पवमान सुतुडु पादमुलबट्ट
धीरुलैन सुग्रीव प्रमुखुलु
विनुतिसेय, त्यागराजनुतुनि नेडु (क)

" KANUGONTINI " (Bilahari)

I have to-day found Srī Rāma, the Lord of Srī Sītā Devi, the gem of the solar race, with Bharata, Lakshmana and Satrughna doing service to him, with Āñjaneya holding his feet, with heroes like Sugrīva singing his praise.

वेगड -- 'सामिकि सरि' -- रूपकम्

प.

सामिकि सरि जेप्प जाल वेल्पुल ; राम ! (सा)

अ.

ना मनसु नतनिपै नाटि युण्डग नोरुल (सा)

च.

१. येटि योचन चाल्लु नेव्वरि कैंट्लो व्राल्लु ;
माटलाड्डटमेल्ल, मदि किदे पदिवेल्ल (सा)

२. तनकंटि केन्तो मुद्दु तप्प दाटिन पद्दु
चनुवुजेयुनेप्पुड्डु चल्लनि जूपु कद्दु (सा)

३. अन्नि वेल्पुल लोन नतनि सरिगान ;
तन्नु ब्रोचिन घनत्यागराजसखुडैन (सा)

" SĀMIKI SARI " (Bēgada)

When my mind is fixed on my friend and protecter Rāma, I cannot bring myself to consider other gods or devatas as equal to him. There is no need for any thinking. Each one gets his own desires. If the Lord talks to me, that will be a wealth to me. To my eyes his form and his benign looks are exquisitely beautiful, and he also treats me with affection.

राममनोहरि - 'सीतामनोहर' - आदि

प.

सीतामनोहर ! शृङ्गारशेखर ! (सी)

अ.

वाताशनारिवरवाहन ! वारिजासनादिवन्दितपद ! (सी)

च.

१. तोलिजन्ममुल्लु जेसिन पूजा-
फलमो ? लेक नीदु कटाक्ष
बलमो ? नीवाडनु नेननि लोकुल्लु
बल्कगा धन्युडनैतिनि (सी)

२. दीन लोक संरक्षक दैवा-
धीनमु गा नीरूपमु नाडु
मानसाब्जमुन नाटियुण्डग ने
'नेन्तटि भाग्यशालिनो (सी)

३. दिट्ट तनमुनन्नु भक्ति स्थिरमौ-
नट्टुगा श्रीराम येन्नटिकि
गट्टिगानु त्यागराजुनि चेयि
बट्टि रक्षिञ्चि येलुकोवय्य (सी)

" SĪTĀ MANŌHARA " (Rāma Manōhari)

I feel blessed to hear people say that I am your own. It is probably the result of my worship in the past, or it may be the effect of your own grace. It is not accidental that my mind is firmly possessed by your blessed form. I have been supremely fortunate in that.

By your grace, pray, make me firm in my devotion, hold me always by the hand and protect me.

सारङ्ग – 'एन्तभाग्यमु' – देशादि

प

एन्तभाग्यमु मापाल गल्गितिवि
येव्वरीडु ? मुज्जगमुललो ? तन- (एं)

अ.

चेन्तजेरि सौजन्युडै बलिकि
चिन्त बाग तोलगिञ्चि ब्रोचितिवि (एं)

च.

मुन्नु नी समीपमुन वेलयु स-
न्मुनुल नेल्ल नणिमादि लीललचे
दिन्नगानु पालनमु जेसिनट्टु
नन्नु गाचितिवि त्यागराजनुत ! (एं)

" ENTA BHĀGYAMU " (Sāranga)

How blessed am I that have got you by my side! Oh peerless one in the three worlds! You have come close to me, spoken to me with affection, dispelled all my sorrow

and protected me in the same way as you protected the great sages of old by conferring on them the Animādi siddhis.

सारङ्ग – 'नीवाड नेगान' – झम्प

प.

नीवाडनेगान निखिललोक निदान ! निमिष मोर्वगलना (नी)

अ.

देवादिदेव ! भूदेव वरपक्ष ! रा-

जीवाक्ष ! साधुजनजीवन ! सनातन ! (नी)

च.

सत्यम्बु नित्यम्बु समरमुन शौर्यम्बु

नत्यन्त रूपम्बु नमित बलमु

नित्योत्सवम्बुगल नीकु निजदासुडनि

तथ्यम्बु बल्कु श्रीत्यागराजार्चित (नी)

"NĪ VĀDA NĒGĀNA" (Sāranga)

Since I am your own, Oh Upholder of the universe! Can I bear your separation even for a minute? You are truth, you are eternal, you are prowess itself in the battlefield. You are exquisite beauty, extraordinary strength, ever in festivity. I speak only the bare truth when I say that I am your truly devoted servant.

खरहरप्रिया – 'पाहि राम राम' – त्रिश्रलघु

प.

पाहि राम राम यनुचु-भजन सेयवे (पा)

च.

१. कनिकरम्बुगलिग सीताकान्तुनि कनगा

मनसु रञ्जिल्ल बल्के मदन जनकुडु (पा)

२. वल्वलु दिद्दि सौमित्रि वलचि निल्वगा

कल्वरेकुलनुगेरु कनुल जूचेनु (पा)

३. भरतु डावेळ करगि करगि निल्वगा
करमु बट्टि कौगिलिंचे वरदुडप्पुडु (पा)

४. चण्ड शत्रुघ्न डप्पु डखण्ड वृत्तितो
नुण्ड सन्तसिल्ले कोदण्डरामुडु (पा)

५. मनसुदेलिसि वलसि हनुमन्तुडुण्डगा
चनुवु माटलाडु चुण्डे सार्वभौमुडु (पा)

६. वीरि करुण गलिगि येपुडु वेलसि युन्दुनो
सारमैन भक्तिचे सन्नुतिन्तुनो (पा)

७. धर्मार्थ काममोक्ष दानमेलने
मर्म मेरुगलेनि इन्द्रशर्ममेलने (पा)

८. बाग करुण जेसि येपुडु भव्य मोसगुनो
त्यागराजु चेयि बट्टि दयनु ब्रोचुनो (पा)

"PĀHI RĀMA RĀMA YANUCHU" (Kharaharapriyā)

Sing in chorus 'Pahi Rāma Rāma' (bless, Oh Rāma!) When, filled with affectionate devotion, I had darsanam of Sītākānta, he spoke to me endearingly to the delectation of my heart. At that time, Lakshmana smartly dressed stood by lovingly and Srī Rāma cast his benign look on him; while Bharata was then standing beside brimming with ecstacy, the Lord held him by the hand and embraced him; when mighty Satrughna was absorbed in deep meditation of the unmanifested, Srī Rāma felt elated; when Hanumān with the true understanding of the Lord's mind, associated himself with the party, the Lord spoke to him in affectionale terms.

When will it be given to me to be blessed with the grace of all these and to sing the praise of the Lord with deep devotion?

Should I be blessed with this, where is the need for the four Purushārthas, (Dharma, Artha, Kāma and Mōksha) or for Indra's status which by itself does not help one in knowing the truth?

When will the Lord condescend to show Tyāgarāja His grace, take him by the hand and protect him?

भैरवी – 'एनाटि नोमु फलमो' – आदि

प.

एनाटि नोमु फलमो-एदान बलमो (ए)

अ.

श्री नाथ ब्रह्मकैनतु नीदु सेव दोरकुना तनकु गलुगुट (ए)

च.

१. नेनु कोरिन कोर्के लेल्लनु
नेडु तनकु नेरवेरेनु
भानुवंश तिलक नागलि
भाग्यमा सज्जन योग्यमा तन (के)

२. नीदु दापु नीदु प्रापु दोरिकेनु
निजमुगा ने नी सोम्मैतिनि
आदिदेव प्राणनाथ ना-
दङ्कमन्दुनुञ्चि पूजिञ्च (ये)

३. सुन्दरेश सुगुणबृन्द दशरथ-
नन्दनारविन्दनयन पावन
अन्दगाड त्यागराजनुत सुख-
मनुभविञ्च दोरिकेरा! दनकिक (ये)

"ĒNĀTI NŌMU PHALAMŌ" (Bhairavī)

Oh Primordeal one! Blessed Redeemer! I do not know as the result of what charity or sacred duty of mine, I am privileged to do service to you, to have your close company and your support and to worship you, keeping you in my

lap. I feel I have really become your property. I have thus been enobled to enjoy real happiness. All my long cherished desires have been fulfilled.

मोहन – 'दयरानी दयरानी' – आदि

प.

दयरानी दयरानी-दाशरथी राम (द)

च.

१. विवरिम्प दरमा रघुवीरा नन्दमुनु राम (द)

२. तलचिते मेनेल्ल बुलकरिञ्चेनु राम (द)

३. कनुगोन नानन्दमै कन्नीरु निण्डेनु राम (द)

४. चरण कौगिलि वेळ जेलगि मैमरचेनु राम (द)

५. चेन्तनुण्डग नाडु चिन्तलु तोलगेनु राम (द)

६. आसिञ्चु वेळ जगमन्त तृणमायेनु राम (द)

७. श्री त्यागराजुनि चेलिकाडु नीवे राम (द)

"DAYA RĀNĪ DAYA RĀNĪ" (Mōhana)

Let your grace flow to me. The bliss which I enjoy will be beyond description. When I think of you, my whole body becomes thrilled. When I have your darsan, tears of joy roll down from my eyes. When I embrace your feet, I forget my body. When you are by my side, worries abandon me. When the desire for you comes up in me, the whole universe looks a trifle as a blade of grass. You alone are the friend of Tyāgarāja.

भूषावळि – 'तनमीद ने' – देशादि

प.

तनमीद ने जेप्पुकोवले गा-

कनु निन्नाड बनि केदुरा (त)

अ.

चनवुन कोन्त बलिकेदुचु ; यी-
सुन कोन्त बलिकेदवु नेरमेल्ल (त)

च.

ओक वेळ निनु प्रेममीर मदि
नेंचि मंचि पूल पूजिम्पुचु
नोकवेळ कोपगिंचि निनु दूरु-
चुण्टिगानि राम त्यागराजनुत (त)

" TANAMIDANE " (Bhūshavali)

You have been speaking to me with affection sometimes and harshly at other times. I should only blame myself for this change in you ; there is no room for accusing you. I, too, had been lovingly worshipping you with flowers, but occasionally was angry with you and had been abusing you.

बलहंस — 'निन्नुबासि' — आदि

प.

निन्नुबासि येट्ल उन्दुरो? निर्मलात्मुलौ जनुलु (नि)

अ.

अनघ सुपुण्य अमर वरेण्य !
सनक शरण्य ! सत्कारुण्य ! (नि)

च.

कनुलकु चलुव, चेवुल कमृतमु
विनु रसनकु रुचि, मनसुकु सुखमु
तनुवुकु यानन्दमुनु गल्ग जेयु
त्यागराजहृद्धाम ! पूर्णकाम (नि)

" NINNUBASI " (Balahamsa)

How do pure-minded ones bear a separation from you ? Oh Sinless one, the Best of devas, the All-merciful ! You provide feasts for all my senses ; my eyes delight in your

vision, my ears get filled with nectar; my sense of hearing gets pleasing thrill, my mind happiness, and my body bliss.

कापि — 'राम पाहि मेघश्याम' — चापु

प.

राम पाहि मेघश्याम पाहि गुण-
धाम माम् पाहि ओ राम (रा)

च.

१. मूडु लोकमुललो यीडु लेदनि निन्नु-
वेडु कोंटिनि नेनु ओ राम (रा)

२. लोकुल नेरनम्मु कोकने नीके-
लोकुव नेनैतिनि ओ राम (रा)

३. एवेळ नापालि देवादिदेवुडु
नीवे यनुकोन्टिनि ओ राम (रा)

४. अन्नि कल्ललनि निन्ने निजमनु
कोन्न वाडनैतिनि ओ राम (रा)

५. दलचिनन्तने मेनु पुलकरिञ्चग नीपै
बलचि नी वाडैतिनि ओ राम (रा)

६. दुर्जन गणमुल वर्जिञ्चुटकु नाम
गर्जन गतियंटिनि ओ राम (रा)

७. मनसुन नित्य नूतन मैन चक्कनि
तनमुनु कनुगोंटिनि ओ राम (रा)

८. अवनिसुताधर ! भवमुन येव्वरि
केवरु लेदनु कोंटिनि ओ राम (रा)

९. मञ्चि कृत्यमुलु नी कंचु यिच्चितिना
पञ्चभूतमु साक्षिगा ओ राम (रा)

१०. वनजनयन ना वचनमुलेल्ल सत्य-
मनुचु थालकिञ्चुमी ओ राम (रा)

११. इक नैन शङ्करशुक ब्रह्मानन्द-
सुखसागर ब्रोवुमी ओ राम (रा)

१२. आजानुबाहु सरोजानन त्याग-
राजसन्नुत चरित ओ राम (रा)

"RĀMA PĀHI MĒGHA SYĀMA" (Kāpi)

Oh Rāma! I have approached you in the faith that you are unequalled in the three worlds. Without trusting the people of the world, I have surrendered myself to you alone. I have always been regarding you as the God of Gods—my prop. I always believed that you alone are real and everything else is unreal. The moment I think of you, my body gets thrilled with hair standing on its end and I lovingly feel that I am yours. I have counted upon your holy name as the effective lion's roar to drive away the wicked. My mind has ever been conceiving new and beautiful forms of yours. I have realised that, in the samsāra, relationship between members is unreal. All my good deeds I have in truth surrendered to you. Take my word as truth. Hereafter at least, Oh Ocean of transcendental Bliss, enjoyed by Sankara, Suka and Brahma! Pray, bless me.

अठाण - 'रारा रघुवीर' - आदि

प.

रारा रघुवीर वेष्ट रारा तोडु रारा (रा)

च.

१. अनुदिनमुनु निनु मनसुन कनुगोनि
आनन्दमाये दयाळो (रा)

२. सकल सुजनुलु गोलुचु सन्निधि गनि
चक्कनाये दयाळो (रा)

३. पलुविध चेड्ड दुर्विषयचयमु लेड
बायनाये दयाळो (रा)

४. तोडरि यड्डगड्डगु किदि बुद्धियनि सं-
तोषमाये दयाळो (रा)

५. सुमुखमुननु तिलकमु चेलगग गनि
सोक्कनाये दयाळो (रा)

६. कवगोनि भवमुन पोरलक नीदु
कार्यमाये दयाळो (रा)

७. दशरथतनय शुभचरित पालित
त्यागराज दयाळो (रा)

" RĀRĀ RAGHUVĪRA " (Aṭāna)

Oh Raghuvīra! Merciful one! Come with me! Every day I visualise you in my mind and get transported with joy. I see a concourse of pious people praising you and feel elated and delighted. I have freed myself from all sorts of vicious sense pleasures. I have at every step realised that this is wisdom and felt happy over it. I have seen your bewitching face shining with Tilakam, and pined in estacy. Avoiding the whirl of samsāra, I have devoted myself to your service.

शङ्कराभरणम् — 'नापालि श्रीराम' — आदि

प.
नापालि श्री राम भूपालक स्तोम
कापाड समयमु नी पादमु लीरा (ना)

च.
१. भळिभळि भक्तुल पूजाफलमु नी वनुकोण्टि
नळिन लोचन नीकु नळुगु बेट्टेदनुरा (ना)

२. कोटि मन्मथुलैन साटिगा नी सोगसु
नाडियुन्नदि मदिनि मेटि श्री राम (ना)

३. तोलिपूजा फलमेमो कलिगे नी पदसेव
नलुवकैननु निलु तेलियग तरमा (ना)

४. पतितपावन नीवु पालिम्चकुण्टेनु
गति माकेवरु मम्मु अक्कुन ब्रोवु (ना)

५. कोरि नीपद सेव सारेकु सेयनु दलचि
मारमण नालोने मरुलु कोन्नानु (ना)

६. निरुपेद कब्बिननिधि रीति दोरिकितिवि
वर त्यागराजुनि वरद ब्रोक्रेदरा (ना)

"NĀPALI SRĪ RĀMA" (Sankarābharanam)

Oh my Saviour, Srī Rāma! This is the time to protect me; Pray, give me your holy feet so that I may apply the auspicious saffron tint. I have always believed that you are the fruit of the devotees' worship. Your exquisite beauty, which can be matched only by myriads of Manmathas, has firmly implanted itself in my mind. And I have consequently been passionately loving you. As an indigent man comes by a precious treasure, I have got at you and thus secured the privilege of serving your holy feet. This is probably the result of my past worship of you. Is it possible even for Brahma to understand you? If you do not deign to protect me what other refuge have I got? I prostrate before you. Pray, bless me soon.

वसन्त – 'एट्ला दोरिकितिवो' – आदि

प.
एट्ला दोरिकितिवो ? राम ! तन- (के)

अ.
चुट्टारगडिय दोवकु नाडु
पट्टाभिमानमु लेकुण्डग (के)

च.

पादमहिमो, पेद्दलासीर्वादबलमो, शुस्वरपु

नादफलमो, त्यागराजखेदहर ! श्रीनाथ ! तन- (के)

" ETLĀ DORIKITIVŌ " (Vasantā)

When I have no sympathetic and loving friend anywhere near me, how did I get at you ? Is it by the greatness of your holy feet or as the effect of the blessings of the Great ones, or as reward for the pure music of mine ?

Tādātmyasakti (Advaita Bhāva)

बलहंस - 'राम सीताराम' - आदि

See above page 503

" RĀMA SĪTĀ RĀMA " (Balahamsa)

Just like a creeper twines round Kalpa Taru (the divine tree), my mind is inseparably attached to you and will not leave you even for ages. This gives me bliss as in advaitic realization.

See above page 503

षड्विधमार्गिणि - 'ज्ञान मोसग रादा' - रूपकम्

प.

ज्ञान मोसग रादा ! गरुडगमन ! वादा ? (ज्ञा)

अ.

नी नाममुचे नामदि निर्मलमैनदि (ज्ञा)

च.

परमात्मुडु जीवात्मुडु पदुनालुगु लोकमुलु

नरकिन्नर किम्पुरुषुलु नारदादि मुनुलु

परिपूर्ण ! निष्कळङ्क ! निरवधिसुखदायक !

वर त्यागराजार्चित ! वारमु तानने (ज्ञा)

"JNĀNA MOSAGARĀDA" (Shadvidhamārgini)

Oh the Perfect One! Oh the immaculate, Oh the giver of perennial supreme bliss! Now that my mind has been purified by the chanting of your holy name, can't you bless me with the divine wisdom which will enable me to realise that I am myself Paramātma, Jīvātma, the fourteen worlds and the species of inhabitants thereof and sages like Nārada.

बिलहरि - 'इन्तकन्न यानन्द' - रूपकम्

प.

इन्तकन्न यानन्द मेमि ! ओ राम ! राम (इं)

अ.

सन्तजनुल केल्ल सम्मतियै युण्डगानि (इं)

च

१ आडुचु नादमुनपाडुचु येडुटरा

वेडुचु मनसुन-गूडियुण्डुट चालु (इं)

२. श्री हरि कीर्तन वे देहादि यिन्द्रिय स-

मूहमुलु मरचि सोहमैनदे चालु (इं)

३. नी जपमुलु वेळ नी जगमुलु नीवै

राजिल्लनय ; त्यागराजनुत चरित ! (इं)

"INTAKANNA YĀNANDAMĒMI" (Bilahari)

Is there any bliss greater than this—to deem it sufficient to dance, to sing divine music, to pray for His presence and to be in communion with him in mind—to deem it sufficient to forget oneself, body and senses,

at the mere chanting of the Lord's name and to become one with him,—and to realise at the time of worship and meditation that He is the whole Universe ?—and this is admitted by all the Bhakta Goshti.

केदारगौल - 'सिग्गुमालि' - रूपकम्

See above pages 333—334

" SIGGUMĀLI NĀVALĒ " (Kēdāra Gowla)

Really, my heart is not after leading a worldly life like others. I have not realized in my heart that Thou art myself.

See above pages 334—335

नीलाम्बरी -- 'नीके दय राका' - आदि

See above page 382

" NĪKĒ DAYA RĀKĀ " (Nīlāmbarī)

Will a Jnāni who does not realize identity with the Lord, but retains the sense of I and Thou, attain happiness ?

See above pages 382—383

NĀDA YŌGA

(Music itself as the Supreme End)

सारमति - 'मोक्षमु गलदा' -- आदि

प.

मोक्षमु गलदा ? भुविलो जीवन्मुक्तुलुगानि वारलकु (मो)

अ.

साक्षात्कार नी सद्भक्ति संगीत ज्ञान विहीनुलकु (मो)

च.

प्राणानल संयोगमु वल्ल
प्रणव नादमु सप्तस्वरमुलै बरग
वीणा वादन लोलुडौ शिवमनो
विध मेरुगरु, त्यागराज विनुत ; (मो)

" MŌKSHAMU " (Sāramati)

Is it possible for any but the realised souls to attain salvation? Is it possible for one who is devoid of real devotion and knowledge of divine music, to attain salvation?

Vital force contacting with fire produces Pranava (Om) and the Seven notes. People do not generally know the secret of Lord Siva deriving immeasurable pleasure from music of Vīnā.

बेगड – 'नादोपासनचे' – देशादि

१.

नादोपासनचे शङ्कर
नारायण विधुलु वेलसिरि ; ओ मनसा (ना)

अ.

वेदोद्धारुलु, वेदातीतुलु
विश्वमेल्ल निण्डि युण्डे वारलु (ना)

च.

मन्त्रात्मुलु यन्त्र तन्त्रात्मुलु मरि
मन्त्रमु लेन्नि गलवारलु
तन्त्रीलय स्वरराग विलोलुलु
त्यागराज वन्द्युलु स्वतन्त्रुलु (ना)

" NĀDŌPĀSANACHĒ " (Begada)

Sankara, Nārāyana, and Brahma have attained their distinctive glory through Nādopasana and have thereby become the upholders of the Vedas. They even transcend

the Vedas and fill the whole Universe. They impart life to Mantras, Yantras, and Tantras. They are free souls and revel in being experts in Swara, Râga and Laya and live for countless ages.

कल्याणवसन्तम् – ‘नाद लोलुडै’ – रूपकम्

प.

नाद लोलुडै ब्रह्मानन्द मन्दवे मनसा (ना)

अ.

स्वादु फलप्रद सप्तस्वर राग निचयसहित (ना)

च.

हरि हरात्म भूसुर पतिशरजन्म गणेशादि
वरमौनु लुपासिंचरे धर त्यागराजु देलियु ! (ना)

"NĀDA LŌLUDAI" (Kalyâna Vasantam)

Oh mind! Attain the highest bliss, by losing yourself in Nâda, which is associated with varieties of Râgas, themselves the manipulations of the Seven notes, and which fulfils all righteous disires. The Trinity, all the gods and the great sages have followed this path. Tyâgarâja knows this.

मायामाळवगौळ – ‘विदुलकु’ – देशादि

See above page 35

"VIDULAKU" (Mâyâmâlava Gowla)

I make obeisance to all those grest beings who are well-versed in the divine music of Vedas and of the Seven Notes, with Nāda as their soul and dive deep into the ocean of highest happines.

See above page 35

गरुडध्वनि — 'आनंद सागर' — देशादि

प.

आनंद सागर मीदनि दे-

हमु भूमि भारमु ; राम ! ब (आ)

अ.

श्री नायकाखिल नैगमा-

श्रित सङ्गीतज्ञानमनु ब (आ)

अ.

श्री विश्वनाथादि श्रीकांत विधुलु

पावन मूर्तुलुपासिंच लेदा ?

भाविंचि राग लयादुल

भजियिंचु श्री त्यागराजनुत (आ)

"ĀNANDA SĀGARA" (Garudadhvani)

Rāma! The body that does not float on the ocean of the ineffable Bliss of Brahman called Sangītajnâna, which abides in all the Vedas, is a burden to the earth. Have not the holy Trinity and other sacred persons worshipped it? Lord of Lakshmī, sung by Tyāgarâja who adores melody and rhythm with true understanding!

देवगान्धारि — 'सीतावर' — आदि

See above page 112

"SĪTĀVARA SANGĪTA" (Devagândhâri)

Oh Rāma! One must be blessed by Brahma with the gift of Sangītajnâna to be qualified to be a Jīvanmukta which is the goal of the Gītā and all Upanishads.

See above page 112

साळगभैरवि - 'संगीतशास्त्रज्ञानमु' - देशादि

See above page 107

"SANGĪTĀ SĀSTRA JNANĀMU" (Sālaga Bhairvi)

Music, when it has for its theme the blissful ocean of Rāmakathā, is capable of securing for one Sārūpya, the Lord's grace, glory and wealth.

See above page 107

शङ्कराभरणम् - 'स्वररागसुधारस' - आदि

See above page 108

"SVARA RĀGASUDHĀ" (Sankarābharanam)

To know and realise the nature of Nāda, originating from Mūlādhāra, is itself bliss and salvation. A true devotee, who has knowledge of rāgas, becomes a Mukta forthwith.

See above pages 109—110

आन्दोळिका - 'राग सुधारस' - देशादि

प.

राग सुधारस पानमु जेसि राजिल्लवे ; मनसा ! (रा)

अ

यागयोग त्याग भोग फल मोसङ्गे (रा)

च.

सदाशिव मयमगु नादोङ्कार स्वर-
विदुलु जीवन्मुक्तुलनि त्यागराजु देलियु (रा)

"RĀGASUDHĀRASA" (Āndōlikā)

The nectar of Rāgas gives one the beneficient results of Yāga, Yoga, Tyāga (Sacrifice) and Bhoga

(enjoyment). Drink it and delight, Oh Mind! Ṭyágarāja knows that those who have knowledge of Nāda, Ōmkāra and Svara which are nothing but Sadāsiva Himself are realised souls.

चेञ्चुकाम्भोजि – 'वर राग' – देशादि

प.

वर राग लयज्ञुलु दामनुचु वदरेरया (व)

अ.

स्वर जाति मूर्च्छन भेदमुल्
स्वान्तमन्दु देलियक युण्डि (व)

च.

देहोद्भवंबगु नादमुल्
दिव्यमौ प्रणवाकार मने
दाहम् बेरुगनि मानवुल्
त्यागराजनुत ! येचेरु, राम !

" VARARĀGALAYA " (Chenchukāmbhoji)

People have been bragging and deceiving the world that they are great proficients in Rāga and Laya without realising the significance of Svara, subtle Mūrchanā and their variations. Nāda, which emanates from the body is of the form the sacred Pranava.

अठाण – 'श्रीपप्रिय' – आदि

प.

श्रीपप्रिय संगीतोपासन चेयवे ; ओ मनसा ! (श्री)

अ.

तापसजन मानसधनमा ! त्रि-
तापरहित ! सप्तस्वरचारि ! (श्री)

च.

रंजिप जेसेडु रागम्बुलु
मंजुळमगु अवतारमु लेत्ति
मंजीरमु घल्लनि नटिंचु
महिम तेलियु त्यागराजनुतुडगु (श्री)

" SRĪPAPRIYA " (Atāna)

Oh Mind! Worship the music which is dear to Srīpati who moves among the seven Svaras and is sung by Tyāgarāja who knows the glory that every melodious Rāga has incarnated as a graceful form and with tinkling anklet carries on its enchanting dance.

जगन्मोहिनि – 'शोभिल्लु' – रूपकम्

प.

शोभिल्लु सप्तस्वर सुन्दरुल भजिंपवे ; मनसा (शो)

अ.

नाभिहृत्कण्ठ रसन नासादुलयंदु (शो)

च.

धर ऋक्सामादुललो वर गायत्री हृदयमुन
सुरभूसुरमानसमुन शुभ त्यागराजुनियेड (शो)

" SŌBHILLU SAPTASVARA " (Jaganmōhini)

Worship the beautiful goddesses presiding over the seven svaras, which shine through navel, heart, throat, tongue, nose etc. and in and through Rik and Sāma Vedas, the heart of the Gāyatri Mantra and the minds of gods and holy men and Tyāgarāja.

अनुबन्धः

आरभि - अड्गु वरमुल - चापु

प.

अड्गुवरमुल निच्चेदनु (अ)

अ.

अड्गड्गुकु निन्ने दलचुचुन्नानु
अद्भुतमैन भक्तिकि मोक्किनानु (अ)

च.

(१) धनकनकमुलु येन्नैन नीकु
दारपुत्रुलु सोगसैन थिण्ड्ल
चनुवुन नोसगुदु-संशयमेल
तनुवु चिक्कगनेल दानवबाल (अ)

(२) अक्रमदनुजुल गोट्टि नी
यापदलनु दलमेट्टि
विक्रममुन बहु विख्यातिगा विधि
शकादुल बट्टमुल नोसगेदनु (अ)

(३) वाजि गजांदोळिकमुलु नीकु
वरमैन मणिभूषणमुलु
राजिग नोसगक रक्ताळलेनु वरत्याग-
राजाप्तुड नेनु (अ)

APPENDIX

"ADUGU VARAMULA" (Ārabhi)

"Ask for favours, I will grant; I am mindful of you at every step and I am overjoyed with your wonderful devotion. With love I shall grant you gold and wealth, wife and children and beautiful houses. Why do you entertain any doubt? Why strain and emaciate yourself? Killing all the atrocious Rākshasas and putting down all your difficulties, I will, with valour, and in a grand praise-

worthy manner, grant you the kingdom of Brahma and Indra. I cannot bear for a moment without presenting you gem-bedecked ornaments and horse-drawn carriages and elephants. I amTyāgarāja's friend."

सावेरी - इन्त तामसमैते - चापु

प.

इन्त तामसमैते एन्तनि सै-
रिन्तु एमि चेयुदु राम (इ)

अ.

कन्तु जनक नन्नुविन्त जेसिते निन्न्-
रन्त नव्वरा सीताकान्त ननु करुणिम्प (इ)

च.

१. राजीवलोचनराजितो रावेमिरा
जीवनमु जीवेरा जीमूताभतनो
राजीवासनजनकराजिल्लु रघुवंश
राजराज नीवेरा जीवाधार (इ)

२. सुन्दरमूर्ती नायन्दु दयरादु ने-
नेन्दु बोदुरा नीयन्दु चित्तमुगानि
येन्दुन्नावो राकेन्दुशेखरनुत नी
केन्दु यनुमान मिन्दु वदन (इ)

३. गौरवमेदि श्रृङ्गारवरिधे
श्रोवगरादा पावनुंकारादा मुनिहृदया-
गार प्रत्यक्षमु गा रादा
इकमुद्दुगार त्यागराजुनि गारविम्प (इ)

"INTA TĀMASAMAITĒ" (Sāvērī)

If you delay like this, how long can I bear and what can I do, Oh Rāma? Oh father of Manmatha! If you make

fun of me, will not others laugh at you, Lord of Sītā! Oh lotus-eyed Lord! Why not bestow mercy on me? Why should you not make peace and come to me? You are my sole life; you are the sole prop of my life! Oh you of beautiful form! Why do you not show mercy on me? Where shall I go? I am devoted to you but where are you? Why do you doubt? Where can you be seen? What is the prestige you are standing on? Am I not fit for being purified, Oh you who abide in the hearts of sages! Why do you not appear before me, at least now, in a loving manner to honour Tyāgarāja?

गौळिपन्तु - कासिच्चेदे - आदि

प.

कासिच्चेदे गोप्पायेनुरा
कलिलो राजुलकु (का)

अ.

(हरि) दासुलु सेविम्परनुचु प्रभुवुलु
दयमानिरि परमेष्ठक बोयिरि (का)

च.

राजाज्ञ मुकोरकु नाल्गु जातुल
रक्षण परसुख मो
राजसुलै सन्मार्गमेरुगक प-
राकु सेयघनमो
आ जन्ममु गोलिजे विप्रवरुल
कानन्दमु गलदो त्याग-
राज विनुत नी मायगानि नी-
रजनयन सुजनाघ विमोचन (का)

"KĀSICCHEDE" (Gowlipantu)

The kings in this Kali age are vainglorious in giving a pie to the devotees; they have not cared for their future life;

they become merciless towards the devotees of God for they do not serve them.

Oh Lotus-eyed one, destroyer of the sins of the good, and worshipped by Tyāgarāja! Which of these conduces to happiness to the kings, — protecting the people of four classes according to the science of polity, or the Rajasic negligence born of the ignorance of the right path ? Do not the life-long devotees of yours enjoy happiness ? This is all your Māyā.

मोहनम् — रामा निनु नम्मिन — आदि

प.

रामा निनु नम्मिन वारमु
गामा सकल लोकाभि- (रा)

अ.

पामरजनदूर वरगुणघृणा-
पाङ्ग शुभाङ्ग मुनिहृदाब्जभृङ्ग (रा)

च.

१. बालायमुगानु रानु जा-
गेल सुगुण श्री दशरथ नृ-
पाल हृदयानन्दकर
लोल पाल वेलयु मिक
फाल लोचन हृदयाल-
याप्तजनपाल कनकमय
चेल यिक पराकेल यिपुडु मम्-
मेल नीदु मनसेल रादु (रा)

२. नीवे गतियण्टिनि गानि
ने वेरेमि येरुगनु सुन्दर
रावे नी पदपङ्कज भक्ति
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देव नीदु पद सेवा फलमु ममु
गावुने पतित-
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जीवनानिशमु श्रोववेल श्री राम (रा)

३. धाराधर निभदेह जना-
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मेरगादु श्री राम (रा)

"RĀMĀ NINU NAMMINĀNU" (Mohanam)

Oh Rāma! have we not reposed faith in you? You are the honey bee in the lotus-hearts of the Saints. Why this delay in coming to me gracefully? Why do you not show yourself to us? Why this forgetfulness? Why do you not make up your mind to protect us now itself? You are the protector of devotees. I do not know anything except that you are my refuge. Why don't you come before us and favour us with constant devotion at your lotus-feet? You are worshipped by Lord Siva. Our devotion to your lotus-feet. Protects us. Oh the prop of all sages! Why don't you come always to our protection? You are the wind that clears the clouds of sins.

Oh Lord dwelling in the heart of Tyāgarāja! It is not fair for you that I, without complete faith in you and without realising the worthlessness of Samsāra, should suffer like this.

सावेरी — राम बाण त्राण — आदि

प.

राम बाण त्राण शौर्य
मेमनि देलुपुदुरा ओ मनसा (रा)

अ.

भाम कासबड्ड रावणमूल
बलमुल नेलगूल जेयु (रा)

च.

तम्मुड्ड बटलिनवेळ सुररिपु
तेम्मनि चक्केर पक्षीयगगनि
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समयम्मनि लेवगा
सम्मतितो निलबडि कोदण्डपु-
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निजमैन त्यागराज नुतुडगु (रा)

"RĀMA BĀNA TRĀNA" (Sāvērī)

Oh my mind! How can I describe the saving valour of Rāma's arrow, the arrow that killed the army of Rāvana who desired Sītā; when Lakshmana lay senseless on the battlefield and Rāvana rejoiced and Indrajit exhorted and his hosts rose up to attack at that opportune moment, Rāma aimed that arrow with the thundering noice of the bow-string, and saw his brother Lakshmana getting up with his senses restored.

मङ्गलम् --Mangala

सौराष्ट्रम् — नी नाम रूपमुलकु — आदि

प.

नी नाम रूपमुलकु नित्य जय मङ्गलम् (नी)

च.

१. पवमान सुदुडु बट्टु पादारविन्दमुलकु (नी)

२. नवमुक्ताहारमुलु नटियिंचु युरमुनकु (नी)

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६. राजीवनयन त्यागराज विनुतमैन (नी)

MANGALA

"NĪ NĀMARŪPAMULAKU" (Sowrāshtram)

To your Name and Form, may there ever be victorious Mangala!

To your lotus-feet held by Hanumān, to your chest with the dandling new pearl necklace, to your moon-like face with gentle smile, to your heart where Lakshmi abides, may there ever be victorious Mangala!

To your Name and Form praised by devotees like Prahalāda and Nārada, may there ever be victorious Mangala!

To your Name and Form praised by Tyāgarāja, may there ever be, Oh lotus-eyed Lord, victorious Mangala!

घण्टा — 'करुणारसाक्षाय' — झंप

जयमङ्गलं नित्यशुभमङ्गलम्
करुणारसाक्षाय कामारिविनुताय
तरुणारुणातिसुन्दरपदाय
निरुपमशरीराय निखिलागमचराय
सुरविनुतचरिताय सुव्रताय ।
कुन्दसुमरदनाय कुंभजसुगेयाय
मन्दरागधराय माधवाय
कन्दर्पजनकाय कामितसुफलदाय
बृन्दारकारातिभीकराय ।
सर्वलोकहिताय साकेतसदनाय
निर्विकाराय मानितगुणाय
सार्वभौमाय पोषितत्यागराजाय
निर्वाणफलदाय निर्मलाय ।

"KARUṆĀRASĀKṢAYA" (Ghanṭā)

May there be victorious Mangala, ever auspicious Mangala to the Lord of eyes full of compassion, praised by Siva, with feet bright and exceedingly charming, of incomparable personality, pervading all the Vedas, of acts praised by gods, the Lord of excellent vows!

May there be victorious Mangala, ever auspicious Mangala to the Lord of teeth like jasmine buds, praised well by sage Agastya, Lord Mādhava who supported the Mandara mountain, the father of the god of Love, the bestower of the excellent fruits that are sought after, formidable to the foes of the gods!

May there be victorious Mangala, ever auspicious Mangala, to the Lord who is benevolent to the whole world who resides in Ayodhyā, who is devoid of change, who honours merit, the Emperor who patronises Tyāgarāja, the pure God who bestows the fruit of salvation!

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